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THE ACTOR'S CRAFT



Wm. J. Miller.

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THE ACTOR'S CRAFT

by

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"Elocution & the Voice," &c.*



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Photo by Dorothea Bortan I

“ GRIEF ”

THE ACTOR'S CRAFT

INTRODUCTORY.

' All the world's a stage
And all the men and women merely players."
—*Shakespeare.*

It is not intended in this volume to write a history of the stage from its classic past until now, nor to record the trials and tribulations as well as triumphs of celebrated actors and actresses of bygone ages. These interesting chronicles of men and women, many of whom—in the XVIth century more particularly—passed through great and bitter hardships, have been provided by others who have ably fulfilled their tasks. In fact, their researches have been so thorough and exhaustive that there remain few incidents in the lives of dramatic and operatic stars in England and abroad with which we are not familiar.

It is a matter of common knowledge that the romantic adventures and experiences of actors and actresses of various periods, as well as of authors and patrons of the stage, have provided material for many a novelist's plot. The names of Roscius, Demosthenes, Plautus, Sophocles, Cicero, Aeschylus, Schröder, Goethe,

Schiller, Molière, Racine, Shakespeare, Voltaire, Garrick, Ben and Dr. Johnson, Cibber and Sheridan are only a few of those which have become immortalised. Yet despite the fact that the history of monarchs record a familiarity with and patronage of struggling players, we can hardly now realise the depths of privation and degradation to which these people often sank, nor the ban of contempt and insult under which they so constantly laboured. Although there have been times when dramatic art almost ceased to exist in European countries, owing to iniquitous laws, civic strifes and political and social upheavals, yet it remained during those periods quiescent, and the restless uncontrollable spirit governing æsthetic temperaments inherent—in various degrees—in every human breast, broke from its thralldom and rose again to achieve still greater triumphs.

The drama has undergone changes, and the periods of its deterioration have been due in a great measure to its interpreters not being imbued with the high aims such an art should inspire, and in consequence the actors themselves have helped to debase their natural gifts. Artists who were really great like Roscius, Ekhof, Schröder, Betterton and Lecouvrier and many others who have raised stage craft to its rightful place amongst the Fine arts, were heavily handicapped in their profession owing to the social prejudices of the times in which they lived, but their opposition was mainly attributable to the lewdness, immodesty and ignorance of their fellow performers—apostates of the art—whose only desire was to cater for the coarse amusement of the public. The drama has often been condemned because of these exhibitions, but unjustly so, as it is an

easy matter to debase any form of Art.

On the other hand, Dramatic Art should be appreciated for the great virtues it undoubtedly possesses, and the appeal it makes to the temperamental side of our natures. The performance of good plays should, undoubtedly, influence the morals and habits of a country ; level and soften conditions of rank ; and no one will deny that a hearty laugh prompts the good in mankind quite as much as does a lofty sentiment. The Drama has power to awaken sensibility in callous, stubborn and untutored minds, whilst it possesses the essence for polishing the manners and refining the tastes of a community.

Although dramatic performances should amuse, they should also instruct. The stage should be regarded as an institution which exemplifies certain accomplishments, such as excellence of voice and enunciation ; grace in deportment and refinement in demeanour.

The realm of theatrical Art was never intended to be confined to the professional actor, for, like all other arts, it should form a part of everyone's education. In order, however, to appreciate any form of art—and not regard it merely superficially—it is necessary to study its principles, and by so doing one soon begins to perceive certain features in it which had been unrecognised before. Music, poetry, sculpture, painting, and dancing are, by the majority of people, only judged and comprehended sciolously and shallowly : it is often only the glitter, dazzle and reflection of the art that have momentarily appealed, whilst its real significance has remained hidden.

In this volume I have taken the side of Dramatic Art never before, I think, attempted : that of classifying

various kinds, types, and stages of human emotion and passion, and of analysing peculiarities of habit and gesture. In so doing I have endeavoured to prove that all these phenomena come within the domain of a natural law.* Human impulses, mental excitement and physical emotion all possess an ordered and mechanical co-ordination between mind and body.

We are so accustomed all our lives to see certain gestures employed for expressing desires or commands, such as raising the hand—palm outwards—for silencing a crowd or only the index finger held up for attracting particular attention, that the peculiarity of such a physical action being so universal rarely strikes us. Why, in the above cases, should not the back of the hand be used or the second or third finger? There must be some reason.

Have you not often seen a little girl of an emotional temperament hugging her breast with her forearms in a state of ecstatic anticipation, or a person kneeling in sudden adoration or excessive devotion or humility?

Why do we feel an inclination to clench our hands in anger or thrust the chin forward in a mood of aggressiveness? If we saw a man looking at another out of the corners of his eyes, the expression conveyed to us would be one of suspicion, secretiveness or furtiveness.

There must be a reason why every human being—and even animals—"register" the same facial expression for slyness or shame; why nodding or shaking the head for intimating an affirmative or negative is such a universal action.

*This division of the human body into separate active states is, of course, not new, as old writers have put forward such a triple theory, and Delsarte of the last century, I believe, advocated a similar principle which aimed at interpreting human action and animal behaviour.

I think it can reasonably be presumed, therefore, that all these habitual gestures are impulses prompted by some psychological law.

I have, however, put forward a working hypothesis for the purpose of creating an interest in this particular study, and of providing food for thought upon these lines. I have not attempted to establish any dogma.

One principal aim of this book is to cultivate a desire to perform, as well as intelligently peruse stage plays; to encourage the amateur more closely to ally himself with a useful and honourable art and not permit the professional only to benefit by his calling. The study of this form of Art must be considered as fulfilling that part of life's education that is often neglected in our academies of learning.

The Glossary has been made a special feature and supplies particular information for the purpose of avoiding anachronisms.

Many works have been compiled dealing with the stage, but they mostly comprise either historical records of stage favourites, or deal exclusively with the evolution of the playhouse.

Various books, also, have been written upon Voice Training; upon Ancient and Mediæval Costume, upon "Make-up" and Dancing, but these subjects have been mostly dealt with in separate volumes. My endeavour has been to compile within the covers of this book a serviceable *vade-mecum* or theatrical guide, complete in every respect so far as it concerns stage-craft, and the education and training of an actor: one which will prove also of benefit to the many members who comprise amateur Dramatic and Operatic Societies.

CHAPTER I

THE ACTOR'S ART.

"Labor omnia vincit"

It was Ruskin's opinion that an artist should, by a process of education, "fit himself for the best society and—keep out of it." I should like to adopt this piece of advice and suggest that all men and women should train for a stage career and then—unless they showed special aptitude—keep out of it. The reason why everyone should train for the calling of an actor is that the education it involves embraces the highest form of culture. Consequently, histrionic attainments should not be sought by the few who desire to utilize the profession as a living, but the training should be universal.

To be an ideal actor it is not sufficient to possess merely gifts of mimicry—the art is distinct and apart from buffoonery—for the education embraces an acquaintance with all the various branches of Art and the training involved should stimulate the mental physical and æsthetic faculties. The fact that children will often simulate and deceive when detected in wrongdoing, and that it is a natural pastime with them in games of "make-believe" is hardly a proof that no special study is necessary for a stage career, for if children at play are watched, it will soon be perceived that the



“ FURY ”

acting of some of them is very indifferent, and the reason for this is that the talents of these children do not lie in that direction, their temperament and gifts prompt them to display their art more easily, possibly, by the aid of the pencil, pen, or brush. We read of historical personages escaping from the clutches of their pursuers owing to their ability to disguise their person, voice and mannerism, but danger to life will arouse every dormant instinct of self-preservation, and the art of deception in such a case will be stimulated to the utmost.

In the impersonation of a monarch, however, surrounded as his life has always been by convention, homage and ceremony, it is more than probable that an uncultured ploughman who aspired for the stage would lamentably fail if he merely followed his imagination, whilst it would be just as difficult for a king who had never familiarised himself with the habits and disposition of his subjects, to pass himself off as a rustic with no grave danger of detection in broad daylight, unless he possessed an abnormal gift of characterization, which, in the vagaries of nature sometimes happens.

An amateur performance given for the delectation of the members engaged in it, and possible edification of their friends, is, as a rule, a very different feat from that upon the professional boards. The Art is often abused by those aspirants for public distinction who, stepping off their office stools, or wiping the stains of field or factory industry from their hands, think to portray all the *finesse* of voice and graces of gesture, deportment and general characterization that the faithful interpretation of a rôle upon the stage necessitates, with no education for such a task. A girl fresh from school and

the hockey field could hardly be expected to deport herself in a graceful minuet unless she had been specially trained, nor could an artisan whose muscles had stiffened and hardened under the stress of years of honest toil in his particular task, execute a tarantella with dexterity and ease, however talented he might be, without many months of devitalizing exercises and systematic practice. A woman who was in the habit of reading daily to an invalid in a low and monotonous tone of voice would no doubt find it impossible to address a large audience in the open air for any length of time and be audible, whilst in the same way, a man who had always sung within the precincts of a drawing room would, in all probability, be unsuccessful at a public performance before a big gathering unless he specially trained for the event physically as well as vocally.

There are many gifted people who can excel in buffoonery and smart women who can pose in "walk-on parts" wearing garbs more or less *décolleté*, who need no special training, but in the serious business of stage characterisation, an actor requires many months or years of study if he desires at all to acquire distinction.

In the pursuance of his calling an actor, to be great, must have always an ideal before him, and not rely upon his natural aptitude merely to interest and amuse; the love of his art should be greater than his desire for plaudits; his studies lie far beyond the little realm of mere grease paint and "typed part." A man in order to become celebrated as a painter needs a very broad knowledge of pigments. He schools himself in the various principles of his art, studies proportion, schemes of colour and perspective. He gains by studying the experiences of great men of the brush before him, by

probing more deeply within the mysteries of his art, and is not satisfied with the mere fringe of it.

A student of theatrical art would find it interesting, and no doubt useful, if he were to familiarize himself with the history of the stage. He would perhaps learn for the first time that the character and sentiment of the Drama were regulated by the morals, habits, tastes and customs of a country during each particular era. There are, of course, old dramatic works that we now regard as of great educational value which were written in advance of the mental and moral calibre of the audiences in those days ; they required the progressive culture of succeeding generations to enable theatre-goers to fully appreciate their worth and the purport the authors desired to convey. A popular play of one decade often becomes meaningless in another, and it has been stated that "Shakespeare" was tabooed by the pundits of Queen Anne, and we know that his works underwent "adaption" by Dryden ; "reconstruction" by Garrick, and "revision" by Irving.

In the training of an actor, however, there are so many points to be considered that departmentalizing is necessary for the cultivation of the figure ; the acquisition of a good voice ; clearness of enunciation ; the principles governing deportment, gesture and facial expression, and many other branches of histrionic art, demand special pages to be devoted toward their elucidation ; and this I have endeavoured to do in their respective order.

Part of an actor's art consists of acquiring a complete command over the various parts of the body, and the only way to achieve this is, of course, actively to employ them. What does grace of movement signify ? That

all the various systems of muscles dependent upon each other are responsive to the will, and follow out their respective functions with the least conscious effort. In the art of facial expression the same evidence holds good, all the muscles comprising the countenance responding instantly to the thought prompting them. An actor, however, rarely attains in the representation of any character that degree of perfection which must engage the sympathies and awaken the passions of the onlookers, until continual practice has given him a command of every facial muscle—denoting all phases of expression—but at the same time has enabled him to blunt his own feelings and render his own person really impervious to the emotions he is exciting in others.

The celebrated French actor, François-René Molé, demonstrated this fact very clearly. One night in performing a part in which at one point it was necessary to exhibit great emotion and intense excitement, he realized that he had not “gripped” his audience as he knew it was usual for him to do nightly, and he ascribed his impotence on this occasion to the fact that he had actually felt the part to such a degree that his feelings overcame him, and he consequently lost control of “self.” At the next performance, therefore, he stationed a friend in a convenient position in the wings, and at the moment the powerful scene was about to be enacted the actor winked deliberately at him in order to prove that he had his emotions quite under control, and it is recorded that never did he display greater power than upon that occasion. Schröder always contended that he never derived the extreme pleasure in acting such as his friends imagined he did, and he ascribed his warmth of feeling to the “heat of physical exertion and not of

mental excitement." It is recorded that the popular French actress Mademoiselle Dualos, in a passionate scene, because of some curious absurdity taking place at a critical juncture at which the audience laughed, became enraged and shouted indignantly, "Ris donc, sot parterre, au plus bel endroit de la pièce!" The pit became instantly silent at this harangue, and the actress accordingly, with no trace of hesitation, took up the thread of her part, and the audience was soon in tears of grief. Talma recounts a duologue between two of the most talented actresses of his day in which Mlle. Dumesnil contended that one must not merely represent a character but must create and be the actual person. It was considered, however, that Mlle. Clarion defeated her opponent in her argument that histrionic art consisted of mere impersonation of a fictitious or historical personage, whom the actor had never seen, or of one he had ably copied from real life. Just as a talented writer uses his pliable imagination to construct events that have never happened, and uses language which is never spoken by anybody—the dialogue often being written in blank verse—the actor, she contended, is merely utilizing his gifts of voice, mimicry and impersonation to illude his audience, whilst he never forgets for a moment his own individuality, which is often proved by his keen relish of the admiration evinced by his listeners during the rendering of his part.

An actor's art is to "simulate" but not to "feel" too deeply, as it destroys his power of "giving out": he thus merely "illustrates" emotion. If in the paroxysm of grief the actor really sobbed with passion and allowed his own feelings to overcome him, not only would he rob his voice of power to convey the

impression of pathos, but he would fail to command or influence the feelings of his audience : all because he had lost control of "self."

When we hear people speak of an actor being "natural" upon the stage one often wonders whether they are giving him credit for so impersonating the part that his own individuality was lost sight of, or that he had followed the promptings of his own characteristics and temperament, and so had illustrated the personage he represented as "himself." It is a common practice with many popular actors never to impersonate, but in every part they perform their own individuality is conspicuously evident, with all its mannerisms. These players are encouraged to do this by authors who often write the character expressly for that particular actor to portray and which suits his disposition and appearance. Even the dramatists of old did not hesitate to follow this course, and when deciding their plot, they often mentally pictured certain actors and actresses, for whom they designed the rôles with a full appreciation of their tricks of manner and even defect of person and figure. This practice was not always the best means of stimulating the highest in histrionic art, but tended rather to lessen it.

In a similar way, however, that a "scene" painter must necessarily be broader and coarser in his effects of mass, colour, light and shade than an artist who paints a picture for the salon, an actor cannot perform with quite the same degree of unconscious naturalness upon the stage as he could in a drawing-room, as his voice has to carry to fill an auditorium, and his "effects" must be more pronounced. This fact does not mean that a great effort must be made upon the part of an

actor to convey a simple expression, for in his training he has acquired an ease in delivery and in manner. His effects, therefore, appear effortless just as his articulation in speech is distinct without being stilted.

A Dramatic author—be it understood—owes his celebrity quite as much to the actor's art as a musical composer does to the conductor and performers of his masterpiece. It was the custom of the poets in ancient history to perform their own creations; a few, however, we learn, were physically unfit to do so and relied upon other impersonators; the weakness of Sophocles' voice, for instance, did not permit him long to undertake the task. Whilst Shakespeare acted in small parts of his own construction, he evidently, being a great man, realized his limitations and placed his chief characters into the hands of those more endowed with special gifts for characterization. Although there are, of course, many cases in which the performances never realized that degree of excellence the author had fondly imagined his play had powers of reaching, there have been recorded many instances of actors exceeding in representation the limits of the author's imagination and intention, and, by suggestion and alteration, rendering a play popular which formerly had been received by the audience with indifference and even ridicule.

A good writer of fiction or of drama, when he has completed his caste of characters never for a moment forgets the temperament or idiosyncrasies of each rôle he has created throughout the whole action of the plot; the conversation and mannerisms natural to each individual should be strictly maintained. In any impersonation, therefore, a good actor never ceases to represent the character, even when stationed in the background of

the scene of action, and it is often in these moments of conspicuous inactivity that the novice becomes unguarded, and he lapses into a state of either indifference or inattentiveness, or what is still more disastrous, into one of intense self-consciousness. A veteran in the art is always observed "in the picture," and knows the moments to direct his attentions towards the central action of the piece and to withdraw them for a definite purpose.

This ability to concentrate the mind for a long period of time, when not speaking or being directly addressed, unless practised, is not always an easy task, and if a student finds it difficult to do so, a series of mental exercises should be undertaken, which are described later on in this chapter.

In a passionate declamation the mental attitude and temperament is portrayed in the voice, facial expression, gait, and physical gesture. It is recorded of Voltaire that during a rehearsal of his play the actress was awkward and unconvincing with her gestures in depicting an angry scene, so he tied her arms to her sides in order that she might try to give force to the expression by voice and countenance alone, when suddenly, so powerful was the emotion she exhibited, prompted probably by the indignity imposed upon her, that she broke her bonds. She feared for the moment that she would receive censure, and became much relieved at the congratulations the great author showered upon her. In this instance her arms aided, instead of weakened, her outburst of feeling. The actress had by this means lost her timidity and self-consciousness, and her mind became imbued with the spirit of the situation.

The gymnast who undergoes severe discipline we

know can cultivate abnormal muscular powers, and it is just as certain that a similar devotion to mental training will bring about extraordinary results. In order to prove the extent of one's powers of concentration, let the reader fix his undivided attention upon one particular object or subject—such as the cover of a book or idea—for a period of time, and ascertain how long he can remain thus occupied without a sense of weariness, sleepiness, or even a degree of hypnosis overcoming him. There are many simple exercises to strengthen “concentration” such as fixing the eyes upon certain scattered objects, then closing them and endeavouring to pick each of them up by mentally guiding the hand; stepping blind-folded upon certain spaces at uneven and scattered distances; or even by flinging a ball with eyes shut and catching it, and skipping in various methods.

In a similar way our senses of hearing, touch, taste and smell could be stimulated with benefit to ourselves. An eminent specialist once remarked that it is the nervous system that mostly requires training. “It is the rapid, accurate, purposeful combination of a dozen muscles, with the eye, the ear, sense of touch and resistance that should form two-thirds of our education.”

By exercising “outward concentration” the retention of subjective impressions becomes easier, also “negative” concentration which means making the mind a blank—allowing no thought or sound to disturb it: this state must not be confounded with sleep or hypnosis. It simply signifies that the student becomes oblivious to surrounding influences, and that the “positive” as well as “negative” control of mental energy is obtained in the same way that in the correct

development of the muscular organism complete relaxation is as important as strong contraction.

If Shakespeare was not a great actor, he was a profound student of the Art, and no doubt he gleaned much of his theatrical knowledge by thoughtful observance, and the close attention he paid to the merits and demerits of the many "players" of his time during numerous rehearsals. No greater illustration of "mental concentration" could be drawn than that of "Hamlet's Soliloquy," nor could the importance of studying the principles of the Art of Acting be much better demonstrated than in the words he put into the mouth of the prince in his advice to the players. "Trippingly on the tongue" instead of "mouthing" it, as he had observed many actors do, proved the necessity of studying articulation and enunciation. The fact that he condemned continual and purposeless gesture, and "tempestuous ravings," advocated "suiting the action to the word and the word to the action," and of acquiring a "temperance" that gave passionless utterance a concentrated "smoothness," shows us the immortal bard's recognition of the necessary training in the science of simulation and artifice in order to produce those effects which are required to impress an audience.

Of the various studies connected with the calling of the stage, there are none which a student of dramatic art can afford to neglect if he desires a mastery of his art. With regard to the art of recitation, the difference between the reciter on the platform and the actor upon the stage is that the former has no scenic environment to help him and, with few exceptions, no one "to work up" his entrances for him, and accordingly he has to create his own "atmosphere." No one should

attempt a serious recitation unless the whole scene and action about to be described can be clearly visualized in the speaker's mind, and consequently he must possess within himself great subjective powers in order to do so. Before the selection is commenced the reciter must produce an "effect" either by voice, mannerism, dramatic ability, or originality. The manner of his entrance, therefore, should be considered as part of his art.

The majority of public elocutionists follow the precedent of walking on to the platform, bowing and then stating the name of their recitation (which could be ascertained by reading the programme), and many of their listeners at this announcement expect to be bored. This method is often a mistake as the audience may not have mentally disassociated itself with the last item given, and the reciter cannot at the start claim its undivided attention, which it is absolutely necessary for him to have. A singer does not labour so much under this disadvantage, as the opening bars of the accompaniment to the song are often played to herald the entrance. The audience, at the commencement, generally requires to be either startled, made curious, thoughtful, or at any rate thoroughly attentive and expectant. A "Stage Effect" is necessary, therefore, and there are many recitations in which the actor need not stand and face the audience in the middle of the platform before starting to deliver his lines. For many dramatic pieces, for instance, like "Laska," "The Letter of Death," or the Comedy "At the Ball," the reciter can utter the opening words actually coming on the stage. For other recitations of the character of Bret Harte's "Her Letter," or "The Portrait" by Owen Meredith, the

speaker can be "discovered" seated before a table or fireplace.

Although there are many reciters who can charm their listeners with verse that rhymes, there are few who can render "blank verse" effectively. In studying the former kind of poetry it is a common practice to write all the verses out as prose: this method helps to check monotony in delivery, whilst retaining the metre.

Whether the poem, however, is in rhyme or not, the speaker must mentally depict the whole scene and action if he wants to "carry his audience" with him. In rendering blank verse, unless the "setting" of the scene can be described to the audience, it is almost essential that it should be actually set, so that the action of the play and the grouping of the principal characters could be comprehended.

Take, for instance, Queen Katherine's powerful pleading before her husband, King Henry:—

"Sir, I desire you, do me right and justice and to bestow your pity on me: for I am a most poor woman; and a stranger born out of your dominions; having here no judge indifferent, nor no more assurance of equal friendship," etc.

The lofty hall, with the King in State, the position of Wolsey and his ecclesiastics who are conspiring for her downfall must not only be depicted in the mind of the speaker, but be mentally "visualised" by the audience as well.

The same general comprehension of "atmosphere" is necessary in the rendering of any lines of Shakespeare. When, in *The Merchant of Venice*, Portia is pleading to Shylock, all the time realising that upon such a man all sentiment is wasted, the presence and spot where

the Jew is standing must be depicted, as well as the other characters in the Court scene.*

In the study of any one particular rôle it is wise to understand thoroughly the whole action of the play to be performed; closely to follow its various scenes and important situations, and even to acquaint oneself with the special features of the other characters with whom the actor comes into contact, for it is only by these means that an intelligent comprehension of one's own part is grasped. There are many devices employed in studying a part, and in committing it to memory. Some actors have no method, whilst others follow fixed rules. A typed part always possesses its "cues" as guides, and one way of memorising which is generally found satisfactory, is to learn at first each sentence, visualising it upon a particular spot on a page, then to copy out merely the cues and endeavour to remember the lines from these alone. It is always a good plan to give each sentence its full significance,—and even at the beginning to exaggerate its emphasis,—for such a method helps to stamp it more indelibly upon the memory. When the student has become fairly "word perfect" he should commence to individualize the character and assume the tone of voice, gait, deportment and mannerism necessary to the rôle he is portraying. A good plan then is to talk to various objects in the room, perhaps to his own reflection in the mirror, watching the attitude of his body and the varied expression upon his features, until he has forgotten "self" and feels himself to be the actual personage, whilst his utterance becomes spontaneous as if the choice of

* See chapter 18 for further advice relating to "business," &c.

words had been his own. Until a student is thoroughly imbued with the spirit, temperament and disposition of the character he is impersonating his acting will appear unnatural, forced and unconvincing. It is not a good procedure to rely only upon the set rehearsals with others to acquire this ease and familiarity with the part; these gatherings should be regarded in the light of "finishing" lessons and ones in which the various creations are "fitted" together, "positions" upon the stage familiarised and general "business" acquired. Many an inspiration comes from contact with others, and the more excellent the individual is with whom a scene takes place the better the acting of others.

We all realize how great an influence one personality can exert, unconsciously perhaps, upon another in real life; upon the stage, its effect upon those with whom it comes into contact can also be felt advantageously or adversely. A personal scene with a strong individuality, or one who renders his part powerfully, can exalt and stimulate the other to exert his own dormant histrionic gifts to an extraordinary degree by reciprocation. Upon the other hand, a weak vacillating person or one who poorly represents a stage character can possess a contrary depressing influence, and weaken the powers of those performers in any scene in which he is engaged with them.

Acting as an art brings one into contact with human temperament and influences, and the main purpose of dramatic culture is to develop and stimulate the æsthetic perceptions in man.



"Smiling"



"Smiling with teeth"



"THE BIRTH OF A LAUGH"

CHAPTER II.

THE VOICE.

“To make his English sweet upon his tongue.”—*Chaucer*.

It will readily be admitted that the human voice is the most wonderful of all instruments, as it has proved to be the greatest factor in shaping careers, yet, in spite of this fact, it is the organ whose training and development have been the most neglected.

There is no richer possession than a fluent tongue, and as a weapon it has a power to thrill, agitate, terrorize and sway the most hostile crowd, as it can also charm : for the beautiful cadences of eloquence will often prevail where harsher accents antagonize.

How fond are we all of listening to a melodious voice and how the possessor of it is envied, but how few take any trouble to cultivate one, although it can positively be asserted that there are few people whose vocal instruments are impossible of adjustment by systematic training.

The voice is, of course, the principal essential in the vocation of an orator or actor, and in its cultivation not only must pureness of enunciation be attained, but it must possess a rich pleasant quality, and be well able to express the strongest passions, uttered in the loudest tones, or the softest accents with ease, purity, sweetness and clearness.

It is sad to confess, but it will be admitted, that there are few speaking voices that can be described as sonorous and beautiful, and in most of them some defect can be detected. Some voices are grating, others tinny, harsh, thin, muffled, hoarse, nasal or throaty, or they possess a hesitancy or impediment in utterance. It is sometimes the case that a voice is discovered without these noticeable blemishes, and then we are often disappointed to find that it lacks inflexion or intonation, and this defect alone would lessen whatever virtues it otherwise possessed.

There are three elements to be considered in judging the merits of a singing or speaking voice, whether it is trained or is a natural production. The voice must possess power, sweetness and flexibility. One of these essentials is discerned in many voices, but it rarely happens that one is discovered that combines all three qualities. If a person has merely a sweet voice, it is often the case that when an unusual effort or loudness is necessary, a certain harshness creeps into its tones. Speakers or singers whose voices are strong, and when heard from the body of the hall are not unpleasant, are sometimes disappointing to the listener who is standing within a few feet of them, for a hard, breathy, or even scraping noise is distinctly audible in the delivery. The reason for this blemish lies in the fault of production, for a similar swishing and grating sound is distinguishable in the bowing of an unskilful violinist, and this defect destroys the purity of tone in the instrument.

There are possibilities of great improvement in every voice, no matter what its deficiencies are, nor under whatever conditions the speaker or singer labours, but the training must not be indiscriminate, but methodic,

and all the various stages and processes of development carefully followed.

In pursuing this advice, should a defect be discovered in the voice such as a thickness or a nasal quality, the reason for this impurity must first be sought, and when the fault is located, an endeavour made to place that portion of the vocal organism under repair, and during the subsequent general training, attention must constantly be directed toward this particular blemish. For instance, if the speech has a thick, snuffly characteristic, it proves that the uvula is unutilized, is flabby and probably slightly enlarged, and some of the voice escapes through the nose. The voice may, however, be thin and nasal, but with both these objectional qualities, the uvula and soft palate are at fault and require special exercising; while a nasal tone shows that the chambers at the back of the nose require clearing, expanding or developing.

It must be borne in mind that our vocal organism, instead of improving and developing in structure and capabilities during the aeons of time, has deteriorated in a measure because, as civilization advanced, the voice lost many of its peculiar uses. Even five hundred years ago speech was the principal factor in spreading information and the only medium used in imparting knowledge; nowadays the printing press has taken its place. In the classic days orators electrified swaying multitudes in open market places or amphi-theatres of vast dimensions with voices of rhetorical magnitude, but to-day the great majority of speeches are delivered in the confined space of four walls. The actors in the days of Plautus, the Roman, developed their voices to such power that, it is recorded, they struck terror into

the hearts of audiences when visiting Spain for the first time, especially in their imitation of the roars of beasts of prey.

Our vocal organ to-day may be likened to some mighty engine whose driving powers are almost limitless and yet are curtailed, subdued and engaged in the execution of tasks that much less complex machinery could easily perform. Our *chordae vocales* possess capabilities far exceeding the uses for which they are employed, and consequently, on account of their unexercised condition, there are various parts in the vocal organism that are in a sad state of undevelopment and inertia. Our vocal apparatus from childhood has been rendered inefficient through restricting natural physical impulses, for laughter, tears, whistling and shouting that are such necessary exercises for the development of lungs, chest and pharynx have been checked. Even in blowing our noses we have often been reprimanded, and for the normal habit of yawning we have been severely censured. Consequently we grow up with flabby uvulas, swollen tonsils, adenoid growths, congested throats, uncontrollable tongue muscles and relaxed or strained vocal chords. Our sedentary occupations and often stuffy rooms in which we work—and the fact that we speak at close quarters—account in a great measure for throat ailments, for our voices, from being lowered and subdued indoors, become strained in high pitched tones when we endeavour to be heard above the din of the traffic in our streets. It is useless contending, therefore, that our vocal apparatus is in a natural condition, harassed as it is with all those opposing influences that go to retard purity and stability, and this deterioration has helped to produce slovenly habits of

enunciation which require much attention and careful training to overcome.

Under such existing circumstances a systematic development of nearly every voice is necessary if it is to be qualified to execute any tasks that may be set it. In order to undertake this the student must acquaint himself with a slight knowledge of those parts of his organism utilized for the production of voice. As it is necessary to acquire vocal *power* it must be shown what it is that must be developed in order to secure it, whilst *beauty* of tone needs a study apart from that which provides for vocal *pliability*.

When the word "power" is used in connection with the voice, it must not be imagined that "loudness" is the only desideratum, for it oftens happens that when we speak of a "loud voice" we do not intend to be particularly complimentary. "Power" signifies "control of voice", viz., power *over* the voice, and the greatest test for this is to be able to speak or sing "pianissimo" yet with clearness and distinctness and without the slightest whispering effect being heard. At the same time the voice must possess fullness, richness and "carrying power." The articulation of an actor must be clear and defined, but the effect of a delivery is spoilt if it sounds studied and unnatural.

"'Tis not enough the voice be sound and clear,
'Tis undulation that must charm the ear."

Lessons in Elocution, until quite recently, merely taught the student how to recite : not how to speak. A piece of verse or prose was learnt by heart, and then rendered by declaiming with arm gestures that were considered sufficiently appropriate to accompany each sentence.

"The voice all modes of passion can
That marks the proper word into proper stress,
But none emphatic can that actor call
Who lays an equal emphasis on all,
Some o'er the tongue the laboured measures roll
Slow and deliberate as the parting toll,
Point every stop, mark every pause so long,
Their words like stage processions stalk along."

In consequence of this system, a "sing song" delivery was often acquired, and if, by this strict observance of punctuation and smooth rhythm, the voice lost some of its habitual unpleasant characteristics, these defects again became discernable directly the student lapsed into ordinary conversation. Little regard is, even now, paid to breath control in elocutionary instruction; an indifferent breathing exercise, perhaps, but no systematic attempt is made to cure any vocal defect, so that the improvement in speech will be noticeable and permanent. Besides, the stilted manner of recitation not only robs the words and sentiment of dramatic *éclat*, but the speaker of his individuality, and by following this course of instruction the student becomes unsuitable for stage performances. Although the old school of declamatory utterance upon the stage has happily ceased with the present generation of actors, this fact is in one way to be deplored, for in the same way that the stage strut has given place to a more natural gait (and this has, in turn, deteriorated to a slovenly shuffle in many instances) so vocal utterance is not distinguished for its coherency. Especially in histrionic art is clear enunciation without stilted articulation essential, so that a distinct delivery can be heard in any part of a theatre, no matter how quietly the words are uttered.

The vast majority of mankind (and every one of an excitable disposition) speaks too rapidly and words in a torrent follow so quickly upon each other that at a short distance the sentence is often unintelligible. This proves the great lack of vocal education in this respect. Slow, distinct pronunciation is necessary to be practised before any speed is to be attempted. It is the pause spaces between the words, and the articulation of small words, that should be especially observed. It is learnt by experience that a delivery of words appears more rapid to the listener than to the speaker, for the latter knows what he is going to utter, and so has an advantage over the other. It is better to be on the side of a slow utterance than a rapid one. All this comes within the range of vocal education after the primary elements of preparation have been complied with.

The education of the voice, whether for speaking or singing, commences with systematic physical training in order to develop and to render mobile all those parts utilized in its production. The many disappointing results in vocal efficiency are mainly owing to the non-observance of preliminary training. Strength, durability, fullness and steadiness of voice signify regulation of the outlet of breath, and in order to obtain this discipline, development of chest and lung expansion is the first consideration, otherwise, although "loudness" of tone may be obtained without regard to this, neither steadiness nor fullness in the lower and richest tones of the voice could be acquired. "Control" of breath must not be confused with "holding or checking" the breath by muscular exertion, for by this means the voice is rendered hard, unsteady and toneless. In order to cultivate purity and "*timbre*" it is necessary to render

flexible the uvula and tongue muscles, and to develop and widen the cavity of the pharynx—situated beyond the faucal arch at the back of the mouth and nose. Flexibility of voice is procured by the healthy and exercised state of the muscles in and surrounding the larynx or “sound-box” as it is sometimes called, which contains the vocal chords. It is for this reason that departmentalizing is necessary, and the vocal training to be carried out in three stages or sections in order to obtain power, *timbre* and elasticity.

It is not my intention here to deal with the merits and fallacies of various systems of lung development and of breathing exercises, as I have gone into that subject so exhaustively in earlier works upon the voice training suitable for elocution and singing. The matter which concerns us is that we are desirous of obtaining flexible lungs, which are capable of expansion to such a degree that they are able to inhale and sustain the greatest amount of breath with the least effort. This development, I repeat, ensures the cultivation of vocal power, for it is clear that the more air there is in the lungs the greater must be the degree of chest resonance, that element which increases the volume of sound, whilst the vocal chords, which act as valves, approximate more tightly according to the amount of increased pressure of air that is exerted from below upon them; consequently the less breath that is allowed to escape, the clearer and stronger will be the voice produced.

Although the student should possess a certain knowledge of the vocal organism, it does not come within the province of this book to give an anatomical or physiological survey. It is merely necessary to point out that weakness of voice generally arises from the lack

of chest development, and the unutilized condition of various vocal muscles, and instability and jerkiness or unsteadiness of voice is often due to the incomplete action, fluctuation, or irregularity of the diaphragm, that umbrella-like muscular floor upon which rests the heart in the centre, and lungs on either side of that organ. The edges of this floor are fixed to the *sternum* (or breast-bone) in front and to the spine behind, as well as to the lowest fixed ribs. Consequently when a breath is drawn in, the domes of the diaphragm upon which the lungs rest, flatten—that is, sink—and in thus straightening out, these ribs to which they are attached are pushed outwards slightly. When the breath is exhaled the domes rise again, thus decreasing the lung area. This is what takes place in *ordinary*, quiet and unconscious respiration, but it must distinctly be borne in mind that voice, in singing and speaking, is produced by *checked*—and not flowing—expiration. A lion roars, a dog barks, a cat mews, a man talks, by the vocal chords approximating and by the process of being burst asunder in rapid succession of impulses by the upward pressure of breath from the lungs.

In quiet breathing, when the voice is silent, the vocal chords lie far apart. It requires more muscles to be brought into play than merely the diaphragm, during clear vocal emission, for not only is “resonance” required and therefore increased capacity of chest, but a firmness added to its walls, and steady regularity of diaphragmatic movement assured. This condition can only be attained by strengthening all the muscles utilized in expanding the ribs and those that influence the abdominal wall. The flexibility and stability of the abdominal area—which in the majority of people is flabby,

inert, or overextended—is of the greatest importance, as the muscles controlling it act as a support for the whole of the vocal organism.*

The so-called abdominal breathing which is a natural mode of quiet respiration with men and children, especially, should not be adopted for singers and speakers in their profession, for when the voice is used, the intercostal muscles are needed for greater expansion of chest, and these are powerless of movement unless by contraction the abdominal muscles are drawn in and rendered firm to allow the rib muscles to obtain a purchase. For health purposes merely diaphragmatic breathing is not enough, for if that alone were used, the upper part of the chest would remain quiescent; consequently the apex of the lungs (whence often springs the germ of consumption) would remain inactive and unexercised.

Exercises are advised in which the abdominal muscles are constantly and regularly contracted in their natural pull; the shoulders are pulled to the sides of the body; the neck muscles strengthened so that the head is held erect and the chin level; the student always maintaining a good upright position with knees fairly stiffened. To this end the student should undergo at least three forms of exercise.

One in which he stands in a good upright—but not too rigid—attitude with knees stiffened, hands on hips, and draws in his abdominal wall very slowly while he counts

* FOOTNOTE.—A straight fronted corset is merely a bad imitation of Nature's corset, as it is worn by women to straighten and stiffen the abdominal wall, but its fault, of course, lies in the fact that it cramps and retards the necessary expansion, and therefore mobility of the lower part of the chest, and by its tight confinement prevents the natural waist muscles from acting and thereby contracting, hardening and strengthening.

three*, then holds it in for two counts, relaxing it slowly for another three. He should execute this for several minutes two or three times a day. If he possesses no power to contract his abdominal muscles he should at first lay the palms of his hands flat upon the surface of his abdomen and press it in as he contracts, so helping in the movement. In executing this, he should endeavour to stiffen his lumbar muscles—each side of the spine in the small of the back—to act as a resister. Another physical exercise he should do is to stand in the same position and draw in his abdominal muscles, lock his fingers together at the back of him, and keep them so whilst he raises his shoulders up towards his ears in a forward movement, and revolve them round to the back and down, at the same time drawing his locked hands upwards and down. The shoulders execute a revolving movement and in the back downward movement the elbows are drawn as near together as possible. This gives flexibility to the shoulders, loosens the usually rigid muscles there and helps to expand the lower part of the chest if the abdominal wall is kept contracted. In the third exercise, in which the same position is maintained and abdomen contracted, the hands should be placed at the back of the head, elbows held in a good lateral position and then pressed backwards resisting firmly with the head. This movement helps to strengthen the neck muscles and keep the head erect and prevent it from lolling forwards—as seen in most people. Each of these three exercises should be executed several times and follow one another.

When the physical condition has improved, after, perhaps, weeks of practice, breathing exercises should follow, by inhaling in silent sniffs† with mouth firmly closed, until the lungs feel quite extended, and then exhaling very slowly by outward sniffs, mentally counting and extending the number of outward sniffs from six, until with practice twenty are reached, before the

*At the rate of "seconds."

†Same standing position as in first exercised assumed.

rib wall has quite collapsed. During these times the abdominal wall must be drawn in and held firmly. These exercises should be practised on a number of occasions during each day.

Another breathing exercise should be added (when the former has been practised for some time and the number of exhaled sniffs has reached about fifteen counts) in which the lungs are filled in the same manner, and numbers counted aloud, as many as possible, during which the abdominal wall is held firmly in and the chest extended. Directly the ribs start to depress, the breath must be expelled and a fresh inhalation in the same way taken, until the student is able to keep the ribs expanded and the abdomen drawn in whilst twenty is slowly counted aloud.†

The result of these preliminary exercises should be that during vocal emission ease is acquired in expending as little breath as possible after the lungs are duly filled, and that a habit is formed of inhaling always through the nostrils a quick supply of air to the lungs so as to keep them always full. To repeat, the more air that can be retained in the lungs with ease, the clearer will be the voice, and the greater the resonance and power obtained, especially in the lowest and most important tones of the voice.

So called "chest" tones (*voce de petto*) are of the first consideration in vocal development for either a speaker

† The action of the lungs has a double function for they help to supply the body with nourishment, and at the same time act as purifiers to the system. Breathlessness during any physical exertion is not so much the inability to obtain the requisite supply of oxygen for the respiratory need, as the difficulty experienced in eliminating the pernicious elements in the blood. When a runner is in form it means that he has developed his breathing capacity and his chest has acquired sufficient flexibility to discharge, without discomfort, the impurities he is accumulating during exertion. Everyone should be "in form" and devote daily moments to physical and breathing exercises to maintain the plasticity of respiratory muscles, unexercised owing to the sedentary occupations in which the majority of mankind are engaged.

or a singer, not only for the sake of procuring clearness and audibility in the lowest register of the voice, but in order to add fullness and richness throughout the whole compass. Whilst the normal range of a singer should be at least two octaves, that of a flexible speaker is not far behind this gamut.

As a general rule tired or relaxed throats are due to the unusual tax upon them during speech or song when in a state of undevelopment ; the strengthening of the lungs and conservation of breath by the due exercise of the expiratory chest muscles relieve this strain, for the energy is distributed instead of confined to one locality. A speaker or singer should experience no conscious physical effort, but the outlet of the breath should be disciplined, yet the voice emitted without the slightest feeling of restriction. If bad habits are remedied and defects corrected and weaknesses overcome by the necessary physical strengthening exercises, a good breath taken and the chest expanded with no effort, a speaker should experience a pleasurable feeling of being able to sustain a note or speak for any length of time with ease and upon the minimum expenditure of breath.

Through carelessness and neglect of the most important elements in elocutionary training, bad habits have been formed by the generality of people, the most noticeable being that of opening the mouth in a mere slit when talking ; and this is partly the cause of harsh and grating impurities in speech. The practice of opening the mouth to give the vowels their correct shape, and the consonants their full value is very important at the commencement of vocal training. A slower delivery must ensue if the lips and jaws are parted properly. No purity or resonance can be obtained without assi-

duous practice in this respect, and the cultivation of distinct articulation in slower speech is necessary to ensure clearness in more rapid utterance. Another custom that is prevalent is breathing through the mouth when speaking. Both these faults assist vocal fatigue, strain, parched and dry throats and faucial troubles from which speakers suffer.

Many people inhale by the nostrils when silent, but few have cultivated the habit of doing so during speech; yet it is my firm conviction that if this natural method of breathing were always adopted when talking we should hear less about bronchitis, asthma, croup, quinsy, consumption of the lungs and many other maladies. If one considers what quantities of dust float in the atmosphere, especially in our cities, laden as they are with bacteria and decomposed matter, it is easily realized how necessary it is always to inhale through the nasal passages which contain the filtering mechanism heated to body temperature. Many colds in the head and lungs might be avoided by this constant observance. "Clerical sore throat," and a general sense of fatigue after a prolonged vocal effort would be experienced less, if the air on every occasion were drawn in through the nostrils. There is no necessity always to close the lips when inhaling, as the raising of the middle or back of tongue and pressing it lightly against the palate effectively prevents mouth breathing. Many a speaker, actor or singer is constantly observed to labour under throat troubles, rendering the voice husky, which state of affairs could be overcome by following rules.

Relaxed and fatigued throats are also prevalent owing to the unexercised condition of the pharynx, soft palate and uvula (see exercise at end of Chapter). The cause

of huskiness and vocal weaknesses are not always discovered and therefore are not taken into consideration by the singing and elocution masters, and remedied. If the pharynx were examined in the great majority of mouths, it would be seen that its surroundings were not only in a sad state of congestion, but it would be of a small size and undeveloped. The habit of eating sweet, rich and often indigestible foods, and drinking hot liquids and spirituous beverages is to a great extent responsible for this inflamed and unhealthy condition, but the abuse of our voices is nowadays the main cause, by which I mean its neglect and passivity, quite as much as its improper treatment.

There is little occasion for calling at great distances to each other now, or singing or speaking to vast open-air audiences, as the custom was in the classic days. The consequence is that the majority of speakers and singers need pharyngeal exercises, that is, stretching the faucial arch, raising the uvula, lowering the tongue, developing and utilizing the nasal chambers. Why is it sometimes natural to yawn? Because the muscles of the pharynx require stimulating and invigorating for the same reason that we stretch our limbs upon rising in the morning. It is the size, shape and flexibility of the pharyngeal cavity, and the responsiveness of the nasal chambers that determine the quality or "timbre" of the voice and inversely, any defect or undevelopment of these parts affects the sweetness and purity of tone, in the same way that nasal impurities owe their origin to the unexercised condition of the nasal cavities.

As I have before observed, the fault of indistinct speech is generally the result of carelessness in vowel formation and slovenliness in the articulation of con-

sonants. This reasoning proves how often a person's singing voice may be pleasant, whilst his voice in conversation is grating and hard. The greatest attention should therefore be paid to the pure pronunciation of vowels commencing with AW then the Italian A, followed by OO and EE. In shaping the mouth for O (as in "boat") and A (as in "mate") care should be taken to correct the prevailing habit of spoiling the purity of these two vowels by adding oo (bo-oot) and ee (ma-eet) respectively. Each vowel should retain its special formation, the o being an adaptation of A (as in "father") the lips being rounded to form a circle, and for A (which is a relaxed EE) the teeth should be parted to allow the thumb, sideways, to be inserted.

The tongue is also a great hindrance to purity and carrying power, and it should therefore be made to lie flat, with the tip against the bottom teeth, for AW (the pharynx being stretched to the fullest then) and for AH; tongue slightly relaxed for A and E, whilst the tip of it stiffens for O and OO.

Exercise for obtaining control over an unruly tongue :

1. Place the end of the forefinger against the tip of the tongue, which just shews between the slightly parted teeth ; stiffen the tongue and then try and force it forwards whilst resisting with the finger ; then let the tongue resist being pushed backwards by the finger.
2. Stiffen the tongue and force it slowly outwards, then bend it as far as possible first toward the chin and upwards toward the nose ; force it next to the left and to the right.
3. Stiffen tongue, poke it forward as far as possible and then move the tip in a circle.

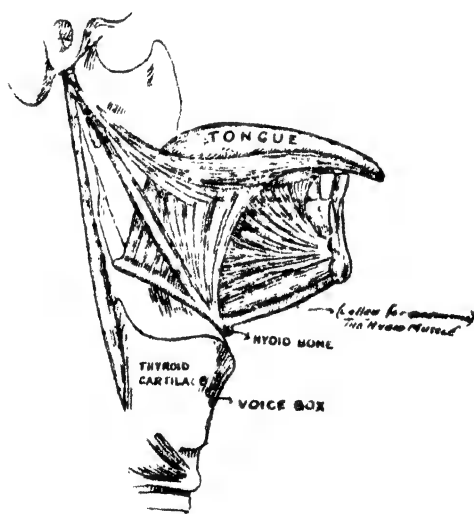
Exercise for a large or flabby uvula :

1. Close the lips at the same time parting the teeth ; stiffen the tongue and endeavour to yawn without allowing

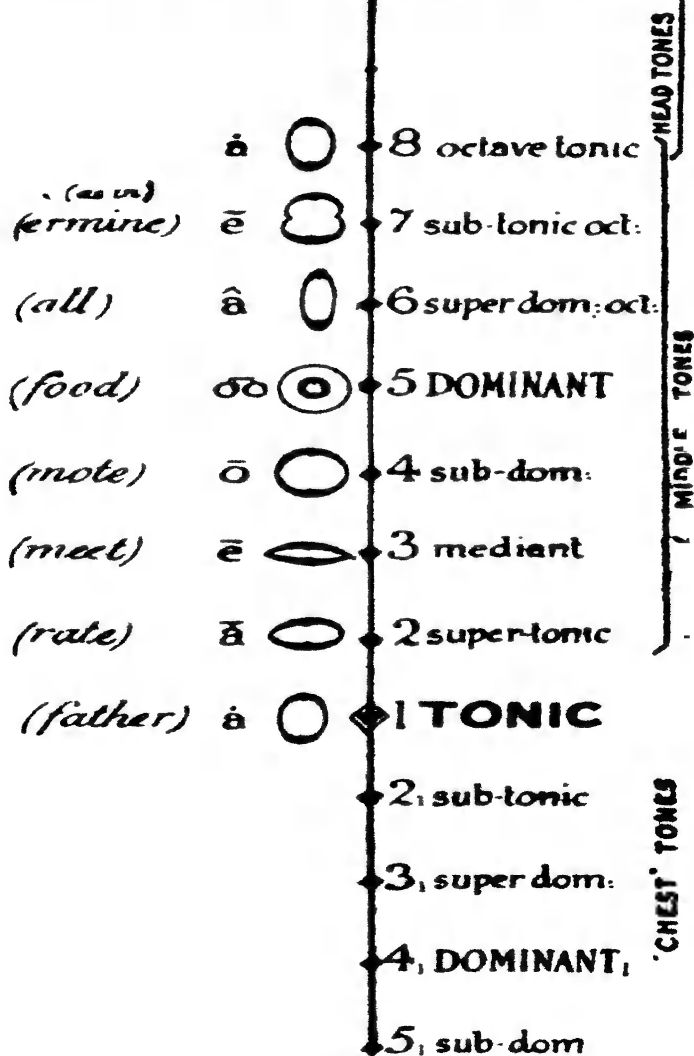
the lips to part.

2. Whilst contracting thus, force down the tongue muscle which runs from the chin toward the larynx, and hold it in this stiffened position for a moment before relaxing. The uvula should be felt tightening up against the back wall of the pharynx.

These tongue and uvula exercises should be repeated as often, and upon as many occasions, as possible.



VOICE CHART



CHAPTER III.

VOCAL TRAINING.

‘Viva vol officit.’

Every vocal student should cultivate the lowest tones of his voice, those which cause the air in the lower part of the lungs to respond and vibrate their walls.

Those people who have never utilized their *voce de petto* may at first find some difficulty in producing it, and often mistake the low “middle” tones, those that they have always been accustomed to use, for “chest” tones. These latter possess a distinct vibrating quality, and are richer than those middle tones that have been forced to descend to this low pitch, and in singing there is often discovered a break between the two registers that can be obviated by an equal upward breath pressure. Those deep full tones are absolutely necessary for making the *ultima* of words and sentences distinct and audible as the voice sinks, instead of sounding “breathy” or “whispered.”

A speaker should be able to reach four or five whole tones below the central pitch of his voice. By “central pitch” or “tonic” I mean the syllable that is emphasized when an ordinary sentence is spoken emphatically, such as “*How do you do?*” “*How are you?*,” when it will be noted that the pitch of the voice as it dwells on “do”

and "are" are the same. If this note is struck upon the piano the normal central pitch will be fixed from which the low tones can be extended. It does not matter, at first, if these deep tones are not strong, so long as they are clear and distinct, for they will gain in fullness and strength when practised.

At this juncture of his training, the student should make an endeavour to produce a "hum" upon the lowest—or nearly so—note of his voice, and in preparing for this he should first stretch his pharynx, as in a yawn, as much as possible, keep the tongue flat and grooved, his teeth well apart, and lips pressed tightly together. An upright position should be assumed, knees stiffened, lungs fully inflated, abdominal wall drawn in, and the hands flat upon the extended lower ribs. The vibration caused by the "hum" upon these lowest tones should be felt against the closed lips and by the palms of the hands as they press upon the rib wall.

There are several varieties of spurious "hums," but only one which answers the purpose for which it was intended, so that great care must be taken that time is not wasted in practising those that possess little benefit or utility—if no harm. That portion of the mouth at the back of the "uvula"—known as the pharynx—must be stretched to the full, with the tongue down, and if the finger is placed upon the larynx—or "sound box"—it will be felt to drop slightly; the nostrils must be well expanded and the nasal passages free; the "hum" produced must possess a full hollow—almost booming—sound, although, at first, it may have little power. The effect of the correct "hum" being formed is to bring forward the voice when produced, but more important still, it proves that the pharynx is assuming the right

shape and stage of development and can be tested by feeling the vibrations full and powerfully against the lips, as if to burst them asunder.* The rightly produced "hum" should be practised upon all the low notes of the voice as much as possible, for the poor condition of the pharynx in the majority of people needs the exercise very much, and the more time that is expended upon this preparatory stage of voice culture, the quicker progress will be made when the actual voice production is commenced. Despite the importance of this preliminary training, few teachers of voice culture realize it; consequently the vocal attainments reached by the vast majority of pupils are rarely of a high standard of excellence, and they never succeed in acquiring the fullness and richness which their voices could have procured had this physical development been followed. Many voices that are not so prepared retain their thin, dead, or nasal quality even after the (so-called) training has been completed, and this is owing to the naso-pharynx not having received the necessary attention for its proper development, for there are "nasal" as well as "lip" hums to be cultivated if purity is desired in the middle and higher tones of the voice. It is unnecessary, of course, for a student to dwell so long upon this preliminary physical training when his voice is naturally full, sweet and sonorous; the fortunate possessor of such a voice proves that development of his vocal organism has never been retarded.

The "hum" should be commenced on the lowest note of the voice, and practised chromatically upwards,

*It is not always easy to judge at close range whether a speaking or singing voice will carry, and it is sometimes astonishing to discover that a voice which sounds particularly powerful at close quarters drops off to a small thin tone when heard from the distance of even a dozen yards.

dwelling for a full breath on each note until the second one above the "tonic" is reached (after this stage the "hum" should be varied) each hum clearly and fully rendered. This exercise should start each practice. From the moment that the vowels (commencing with AW) are produced by the voice bursting from the "hum" through the closed lips, the method of procedure in the vocal training for speech and song alters. A singer requires to produce the vowels *mezzo-voce*, but firmly and clearly, increasing gradually in power as the vocal muscles strengthen and the resonance chambers enlarge, purity being the essential factor, whilst the student who merely desires to perfect his voice for speech, can even at the commencement produce and attack each note strongly, care to be taken, of course, that he retains full command over the voice, that is, it must be full, round and firm, lacking any harshness or other defect. If such fault is discovered the note must not be emitted so loudly, but decreased in volume until the impurity has vanished. Firmness and durability must be procured for a speaker, and directly the voice is produced from the "hum" each vowel must be shaped perfectly by the lips and cultivated as a habit, no difference being made between powerful or soft notes. The interior of the mouth should be examined at this juncture to see if the tongue has been brought sufficiently under control to lie down flat, as it has a tendency either to curl up in front or to rise at the back. The uvula should be made to rise—as in a yawn—until it almost disappears—in order to prove its flexibility, whilst the tonsils should be concealed within their faucial folds on each side of the mouth.

Bursting from the "hum" each vowel should be

practised commencing with AW (as in "law") then following on in rotation with A (as in "father") O (as in mote) OO (as in pool) and E (as in "mean"). The long A (as in "male") is a relaxed E, the lip opening being midway between the shape for E and AH and must receive its full value and not pronounced as A-E ("fate" and not "fa-et"). In the production of the "hum," as well as in the open note, most women will probably experience a "break" (between B and F) denoting that the "chest" and "middle" register are in conflict, but this difficulty will be met by few male voices at this point. If, however, there is plenty of air in the lungs so that the same upward pressure is exerted upon the vocal chords, this stoppage is soon obviated, as the voice will adjust itself naturally. Of course with some people, owing to slack production in their early training or through acquiring bad habits, the overcoming of this "break" is of longer duration.

II. The next stage for an elocutionist is the "lip" and tongue exercise of the consonants (which are the accompaniments or "stops" to sound) so that "mouthiness" and slovenliness in pronunciation is avoided, and the carrying power of the voice is assisted.* A distinction therefore should be made between the *surd*s and *sonant*s e.g., the "hard" consonants in which the breath is completely checked, or those that are "voiced." It will be noticed that in forming the lips for p and the tongue for t and k (*surd*s) the outlet of breath ceases; consequently when the vowel sound bursts from its labial or lingual bonds it gives the character of an explosive, or

*This is an important part of vocal education as it is only by this means that a clear enunciation can be obtained. Mouthiness is a very common fault in amateur actors and nervousness encourages a rush of words. A habit must therefore be formed of giving each syllable and word its full value.

when the words follow the vowel the voice terminates completely and abruptly. These explosive consonants have to be practised thoroughly in order to obtain precision and clearness of syllable, such as "pat," "taut," "coat," "pop," "tart," "pack," "take," "tip," &c. in which the voice should burst out and be shut off abruptly—without even a whisper being heard. Upon the other hand, during the articulation of the letters b, d and g (gay) which are *sonants* the voice should be distinctly audible throughout the whole word (consonants and vowels alike) such as "barb," "daub," "bode," "gag," "dagger," "god," "bag," "dog." The symbols l and r can be called vowel consonants and in words in which they appear such as "rail," "rally," "lorry," "Laura," "Larry," "Lilly," "roaring," "rolly," the tongue should be pressed tightly against the plate for l, and rolled with precision for r. Those who experience a difficulty in pronouncing the former should practise such lines as

Let Carolina smooth the liquid lay
Lull with Amelia's liquid name the nine.
And sweetly flow through all the royal line

and for the formation of "r" the difficulty in rolling this consonant being fairly universal, the mouth should be opened as if to pronounce "AH" the tip of the tongue raised as if to pronounce "t" but before it reaches the roof of the mouth a forcible outburst of breath should follow so as to trill the tongue. The following lines form a good practice.

"The riven rocks are rudely rent, and rifted trees rush
rapidly round and round the rivers, while hoary Boreas
rends the robes of Spring and rattling thunders roar around

In the pronunciation of “v” and “f” the former consonant must be voiced clearly, and the latter whispered. In forming “v” the upper teeth should bite upon the outer edge of the lower lip, and for “f” the upper teeth should merely be pressed against the inside of the lip beneath them, words such as “favour,” “fifty,” “verify,” “vivify,” and

“in the vale the virgin leaves of the fragrantly framed valley
waved vividly over his frightened and very virtuous family
who followed foolishly waving their violet fans violently
and forlornly,”

should be practised accentuating the difference in the formation of the two consonants. “S” and “Z” possess the similar distinction of one being hissed and the other voiced, and the same applies to the “TH” (as in “think”) and “TH” (as in “they.”) The consonants “m,” “n” and “ng” require the greatest attention being paid to them, as it is the careless pronunciation of these symbols that helps to produce the nasal canker in the voice—signifying a lack of nasal resonance. In producing “m” the “hum” is felt in the forward part of the mouth, although the breath escapes through the nose, but in shifting the tip of the tongue to the hard palate the vibrations act further back—in the *oro-pharynx* on lower middle tones of the voice and in the *naso-pharynx* on higher tones; in “ng” the “hum” is directed also to the upper chambers of the pharynx and nasal cavities. If these “hums” are not produced distinctly when these *labio-nasals* are formed in their respective localities, the consonants “b,” “d,” “g,” take the place of “m,” “n,” “ng;” the word “meaning” sounding as “bedig;” which means that the resonance in the nasal chambers has not been rendered

active. Lest the habit be carelessly contracted of not giving full value to these consonants, words which contain them should be employed and diligently practised phonetically, and in this exercise the nasal *sinuses* and pharyngeal chambers are brought into play. To this end words and sentences should be chosen such as "name," "manning," "counting," "famine," "moment," "unanimous," "noon," "minimum."

"Pale, melancholy sat retired and
In notes by distance made more sweet
Poured through the mellow morn her pensive soul.
Through glades and glooms the mingled measure stole and
Round a holy calm diffusing,
Love of peace and lonely musing
In hollow murmurs died away."

"When lightning and dread thunder
Rend stubborn rocks asunder
And monarchs die with wonder
What should we do?"

These lines should be rendered very slowly, and besides the full value given to the "m's" and "n's," there should be a distinct difference made between the *surds* and *sonants*—"whispered" and "voiced." The symbols "w" and "y" are of course, to be regarded in most instances as vowels "oo" and "ee."

The true significance of these various consonants having been thoroughly grasped and diligently practised, as a lip and tongue or articulatory exercise, the way is prepared for utilizing them to accompany the pure voice or vowel sounds, the preliminary explanations of which ended some few paragraphs back at **II**.

Another great difference in the early training of the voice between the methods employed for speaking and those for singing, is that for the former the "*portamento*,"

is used, for it will readily be recognised that in speech the voice rarely alights upon a definite note, but glides from one pitch to another similar to the *glissando* effect upon a violin. Although the full value of each defined note should be practised at first, the speaking vocal exercises soon resolve themselves into “sliding periods” up^a and down the scale. When the “*voce de petto*” hums have been thoroughly rehearsed and established, upon various pitched notes, the *portamento* should follow, taking care that the interior of the mouth makes no change in shape, except a slight lowering of the tongue muscles (and larynx) as the voice descends to the lowest tones, but the nostrils all the time must be kept well expanded so that there is no hindrance to the free outlet of breath through the nasal passages.

After assuming a good position and contracting the abdominal wall, fill the lungs well, and commence to hum upon the lowest tone of the voice for three seconds and then burst out with ‘Maw-aw-aw-aw-awm,’ attacking the vowel by the ‘*coup de glotte*’* and finishing with the ‘hum,’ care to be taken that the mouth is correctly shaped for the vowel and maintained. Execute this on one breath with the minimum expenditure of it so that the ribs are still expanded at the completion of the “hum.” Produce the next half-tone above it and repeat in the same manner and so on, until a note above the tone is reached, when the vibrations will be felt—if correctly produced—slightly higher, *e.g.*, between the upper lip edge and the nostril. As the exercise proceeds still higher, so will the direction of the vibrations during the initial hum rise almost imperceptibly, until by the time the octave of the lowest note is reached the pure chest resonance will have ceased and it will be mixed with resonances from the pharyngeal cavities, and the direction of the vibration will be toward the hard

*If the speaker’s voice is too hard the “*coup de glotte*” attack should not be utilized, but its opposite aspirated method adopted.

palate. A speaker should practise this exercise assiduously and daily, changing the vowel after a time to 'mahm' and subsequently to 'moon,' 'moom,' 'meem,' 'mam,' respectively, until his voice has gained in strength, when he should occasionally vary the method by diminishing the power from '*forte*' gradually to '*diminuendo*' as the ultimate hum is reached, taking care that the quality of clearness is maintained all through, and that no alteration in the shape of the lips or mouth cavity takes place when the softer tones are reached; this is a very common fault.

After weeks—or months—of study on every note of the speaking voice which is reached without effort in these preliminaries, other consonants should be substituted for the "m," the true value of each having already been estimated and practised. Let there be a marked difference made between the attack of the *sonants* and *surds* (d and t, &c.) and "voiced" and "whispered" such as the "v" and "f," "sh" and "zh" &c.

The voice then should be tried in another form of exercise, for after the vowel sound has burst from its consonant bondage it should maintain its fullness for about 6 seconds; then the voice should suddenly be shut off, whilst the mouth is still opened shaping the vowel, as an example.

(<i>surd</i>) paw	1	2	3	4	5	6	(<i>sonant</i>) baw	1	2	3	5	4	6
(<i>surd</i>) tah							(<i>sonant</i>) dah						
(<i>surd</i>) ko							(<i>sonant</i>) Go						
(<i>whispered</i>) foo							(<i>voiced</i>) voo						
(<i>hissed</i>) see							(<i>voiced</i>) zee						
(<i>rolled</i>) ray							(<i>voiced</i>) tay						

every other vowel being produced with the various consonants attached. This method of vocal emission helps to strengthen the larynx and throat muscles that control the false—as well as true—vocal chords. When

each note of the speaking voice has been practised with every vowel and consonant—a list of which should carefully be written down—in this manner, a *portamento* or gliding exercise should follow, pitching upon a middle tone and gliding to the lowest, when, this being reached, the voice should be cut off as before, suddenly. Afterwards an ascent from the lowest to the middle register, or in various periods should be practised. Now this exercise should be reversed by attacking first with the vowel and finishing with the consonant as “aw—p” stopping dead upon the *surds* but allowing the sonants to be sounded. This varied method of exercise ensures flexibility as well as durability. After a long study of this mode of production, every vowel should be practised upon all the notes of the vocal compass, commencing and ending with the same consonant, each vowel note being sustained for six counts and as before, although in the sonants “d, b” and “g” the voice should be distinctly audible, the vowels when following and proceeding the surds “t, p” and “k” should commence and finish abruptly.

(*surd*) poo 1 2 3 4 5 6 (*sound*) ba 1 2 3 4 5 6

(*surd*) taw

(*sonant*) dee

(*surd*) ko

(*sonant*) ga

and use other words such as “boat,” “rome,” “foal,” “came,” “rail,” “tall,” “wall,” “take,” “pale,” “fake,” “gale,” “pope,” “pate,” “bane,” &c., dwelling for several seconds upon the vowel in each case, and pressing the lips together for the m’s and the tongue firmly against the palate for “n,” “l,” “t,” and “k,” &c.

When the voice has acquired good resonant tone and strength in this manner, the same order of consonants and vowels should be devoted to the “portamento” method of procedure.

Simple sentences should follow this order of practice such as :

"She told the maid to sweep the carpet with a broom every morning."

"Three large crows cawed in a shady grove."

"The day grew dark, the wind rose and the waves on the sea coast reared and rolled with wrathful thunders,"

pronouncing each word slowly and giving full value to every vowel and consonant.

"Gold ! Gold ! Gold ! Gold !
Bright and yellow, hard and cold,
Molten, graven, hammer'd and roll'd,
Heavy to get, and light to hold.
Hoarded, barter'd, bought and sold,
Stolen, borrow'd, squander'd, doled ;
Spurn'd by the young, hugg'd by the old
To the very verge of the churchyard mould."

Many sentences should be chosen in which the notes of the voice ranging from the middle to the lowest pitch should be exercised: those possessing lines and words of forcible emphasis. The anger portrayed by the old Farmer in Tennyson's "Dora," forms a good example, as low tones are used.

"You will not, boy, you dare to answer then !
But in my time a father's word was law ;
And so it shall be now for me. Look to it ;
Consider William ; take a month to think,
And let me have an answer to my wish ;
Or, by the Lord that made me, you shall pack,
And never more darken my doors again."

or William Tell's speech to Gessler, the Bailiff.

"'Tis well for thee, O Tyrant ! that I have not needed this.
Think not that if with my own hand I had laid low my son
That thou, the cause of all my woe, should still unhurt have
gone !

No ! by my faith, if I had killed my child, this arrow then
Had pierced thy heart and slain one of the cruellest of men !”

For practising the middle tones of the voice the commencement of the “Famine” scene from *Hiawatha* affords very good material, or a speech like that of the plea of Queen Catherine in *Henry VIII*, commencing—

“Alas, sir
In what have I offended you ? What cause
Hath my behaviour given to your displeasure.”

For the higher compass of the voice Prince Arthur’s appeal to Hubert from “*King John*,” amongst others, affords an example :

“O save me Hubert, save me ! my eyes are out,
Even with the fierce looks of these bloody men
For Heaven’s sake Hubert, let me not be bound,
Nay, hear me, Hubert, drive these men away,
And I will sit as quiet as a lamb ;
I will not stir, nor wince, nor speak a word,
Nor look upon the iron angerly,
Thrust but these men away, and I’ll forgive you,
Whatsoever torment you do put me to.”

It does not come within the province of this chapter to give the rules to be observed with regard to accent, emphasis, and expression,* as it is the development of the voice that is here considered, to render it capable of executing passages descriptive of every phase of emotion with clearness and facility, and of speaking for any length of time under the most trying circumstances with no experience of fatigue being felt. However talented a person may be dramatically, this gift cannot be utilized

*Vide author’s book “Voice and its Natural Development.”

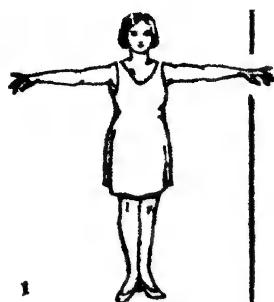
with effect, unless the vocal instrument is in perfect condition and can sustain any demand made upon it. Many would-be public speakers possess an endowment of oratorical fluency in ideas and in the ability to express them, but their vocal powers are unequal to the task. The more pains a student takes and the longer times he devotes at practice to the preliminaries of vocal education the better will be the final result.

To recapitulate this initial training that is required, the development of the chest is essential in order to insure breath control and chest resonance, which includes the breathing exercises advised, whilst the enlargement and exercise of the pharynx and nasal chambers assist a purity of tone, and resonance and power in the middle and upper ranges of the voice. The course must be followed diligently and conscientiously through its sequent stages, and one part of the training must not cease and another commence until an improvement is distinctly noticeable and felt, for it should be remembered that the "fabric of the voice must be woven slowly on the loom of time" or little satisfactory result can be assured.

At the expense of proving tedious, I must again assert that although strength and durability of the speaking voice is desired, this must not be gained at the expense of purity, and it is for safeguarding it from dangers of this kind that, from the start of vocalizing great care must be taken that the correct shape of the mouth in the formation of every vowel should be acquired. Purity of diction means purity of vowel, clearness of articulation signifies cleanness and precision in the manner in which the vowels are attached or commenced and finished by their consonants.

Although mouth shaping for our vowels must be studied carefully, it is the ear that forms the arbitrator, and considering the numerous dialects and provincialisms in various parts of the country, it is not surprising that many people find a difficulty in distinguishing vocal purity as their own ears become familiarized with certain pronunciations. It is very easy, however, to detect the flaws in two of the most misused vowels, the Italian A (as in father) and the round O (as in mode) and it is the music in the enunciation of the vowels that determines purity, for if the vowels are given their correct value, speech would appear pleasant to the ear, but the stilted and "staccato" delivery of many of the educated classes is as much to be deprecated as the broad drawl of the countryman, for whilst the fault in the former lies in the clipping off of the vowel—or tone sounds—the latter is slovenly in its consonants.

In the same way that accent betrays a nationality, and provincialism the habits and disposition of the generality of people in that special part of the country in which they were born and reside, æsthetic tastes, lofty aspirations and refinement of thought possess a purifying influence upon speech, and bestial natures often show a corresponding coarseness of utterance. Human temperaments and the state of mind are ascertained, not only by demeanour but by the peculiarity of voice, which is borne out by the fact that exalted or sublime thoughts are expressed characteristically by slow and solemn speech or song, the antithesis to the quick and almost incoherent exclamations of a harsh, evil and tyrannical nature. If the virtues in human temperament affect speech, it shows how necessary it is in the vocal training to instil into every utterance a purity of tone which harmonizes with, and is prompted by, a sublimity of thought.



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CHAPTER IV.

DEPORTMENT: Cultivation of a Graceful Bearing.

“ Grace is the beauty of form under the influence of freedom.”
—*Schiller*.

One of the chief laws of Nature is that of balance. If we observed an oak or any large tree undefiled by the hand of the trimmer, its shapeliness would be due to the various branches sprouting from the trunk balancing one another ; a plumb line dropped to the centre of its base would clearly show that the turnings and twistings of the trunk aided the tree to support the huge branches upon its several sides, thus preventing it from collapse. A slight excess of branch is generally upon the side of the sun's attraction, but this additional weight would be counter-balanced by the opposing direction of the trunk and the extra length of the roots upon the shady side. The stalk of a bulbous flower that sways to the will of the wind and sun, relies upon the spheroidal shape of its base and grip of its roots to support it in any position. Trees as well as shrubs and flowers rely upon the buffeting of the storm, or exercise that a breeze provides, to strengthen their stems and roots, in the same way that all sentient beings during their growth possess the instinct of distributing their energy in exercise in order to preserve equilibrium, but it is the vicissitudes of

civilisation that encourage defect in physique, and malapoise in bearing and gait.

In our every day actions and attitude of repose we acquire wrong postures. We walk incorrectly and slovenly ; we stand usually upon the same foot causing one hip and shoulder to set higher than the other, twisting our spines and distorting our frames. We slouch when sitting, and utilize the right hand at all occupations instead of encouraging ambi-dexterity. It was owing to the fear of some such physical defect, which would corrupt their æsthetic sense of due proportion in the human frame, that caused the Ancient Greeks to despise manual labour, which they considered generally developed certain muscles at the expense of others, so that evil cropped up in the shape of imperfections of the human figure, and these irregularities, it was thought, must produce corresponding imperfections in the mind. Specialism in Athletics, indiscriminate Gymnastics and Games also help to deform the body, and the appreciation of this fact influenced these idealists to formulate a rule, which became law, that no victor in tournaments and athletic contests should be allowed to have a public statue of himself erected unless he had vanquished his opponents in all five games of contest. It was deduced that unless he accomplished this feat, he could not possess perfect harmony of physical parts—that one part of the body must have been developed at the expense of another. The athlete's figure, therefore, could not be symmetrical, according to that standard of beauty formulated by Aristotle and Vitruvius and accepted by all.

Gymnastics, and some of our modern games encourage physical deformity by hardening muscles instead of rendering them pliable, and the training results in

stiffened limbs, ungainly pose, and unsightly muscular development instead of grace of movement, symmetrical proportion and balance; whilst our chests become contracted instead of developed, as the surfeit of muscle surrounding them is hard and "bound," instead of being plastic.

Our bodies are built up upon the same equipoise system as that of the trees, and our legs, arms, and head bear the same relationship to each other as do the roots, branches and foliage. In the same way that a tree trunk, owing to some accident during the soft, early stages of its growth which diverges it from the central plumb, is sure to correct itself by bearing in a contrary direction further up its stem in order to balance, a deformity in the human structure which twists or bends the spine in one place must possess another divergence from the upright in another part in order to secure equilibrium and to prevent collapse. For example, if the muscles of the neck are weak and the head assumes a habit of lolling forwards, either the knees of that person will slacken, the back will acquire a hump, or the waist in front will protude.

The human frame is comprised of articulations and sections, namely, the head, torso, and limbs, each depending upon the other for balance. In the statuary of the Louvre, or in the sculptural work of any celebrated master, this law of opposition is manifested, for if the parts of the figure were not evenly balanced it would suggest ungainliness. In standing, da Vinci's rule for posing his models was: "The foot, which at any instant sustains the principal weight of the mass (called the "strong" foot) must be so placed that a vertical line let fall from the middle point between the

shoulders, known as the "little well of the neck," shall pass through the heel of the foot. The other foot acts as a lever to keep the mass balanced and to prevent it from tottering."

A figure standing rigidly at attention should not have the shoulders drawn strongly back or the spine arched in, thus forcing the front of the waist forwards: an attitude often assumed in a drill class. The mainspring of all bodily activity is undoubtedly in the region of the waist, and yet in the majority of people this part of the anatomy is the most neglected so far as physical training is concerned. In an indolent individual the abdominal muscles are generally flabby and surrounded with adipose, whilst in a gymnast they are often, as I have mentioned earlier, hardened and unelastic. In a rational system of physical training which every adult requires who follows sedentary occupations and who has little time for outdoor recreation, the first consideration should be an endeavour to acquire firmness (not hardening) and elasticity of these abnormal muscles, which can partly be obtained by simply contracting (or tightening) them constantly; lying on the back and raising the legs; standing with legs apart and twisting round the body at waist. Acquiring elasticity in these muscles is far more conducive to the maintenance of health than the development of limb muscles.

If the waist, therefore, is normal there should be no undue protuberance, but the muscles can be contracted at will and the abdomen thereby flattened when assuming an upright position. In this attitude the knees should be stiffened, the chin drawn back, the nape of the neck straightened and the shoulders held well to the sides.

The arms oppose the legs, and the legs each other,

when walking, and in the gait of an awkward person this law is violated. This law of balance is, therefore, an anatomical one, for two opposing groups of muscles are attached to the same bone, and when one group contracts in order to move the bone the other group opposes it, otherwise the bone would, by the energy of the first contraction, become displaced.

This fundamental rule of Nature allows us to accomplish most with the least effort. This law of opposition governs the actions of a baby just beginning to walk, and if left to his own devices he will, by kicking, rolling, pulling and twisting have strengthened and developed so equally those muscles to be employed in locomotion, that by the time he is ready to stand upon his feet his equilibrium will have been established. It generally happens, that a child is not permitted to discover this balance for himself, and his body is rigidly held up by his nurse or parent and he is taught to walk before his supporting muscles, especially his abdominal muscles, are firm, and very often some physical defect is the after result.

This law of opposition applies of course to dancing and all physical movement, but a stationary poise (which is not intentionally rigid) should be considered as "arrested gesture." No active pose should be considered graceful unless from that position of balance the action it represented could be continued, and it was the strict observance of this rule that makes the examples of ancient statuary so life-like in attitude and beautiful in symmetry. As we read in a passage of Plutarch, "Postures were attitudes in which each motion terminated. For example, a dancer might halt in such a position as to suggest Apollo, Pan, or Bacchante."

Over two thousand years ago the dancers helped Praxiteles, and other great Masters of sculpture of that day, by arresting their graceful convolution in attitudes that represented an emblem or illustrated some virtue. Nowadays it is more general for the dancers to imitate the statuary.

It was by following out this natural law of balance that the choral dancers of Ancient Egypt bewitched the onlookers by their rhythmic movements. Even when the dancer was almost stationary the fascination was still as potent. The secret lay in the equal distribution of force and the perfect balance that was maintained as the kinetic energy shifted from one limb to the other, producing a weird and sinuous grace and symmetry of contour.

Some Simple Balance Movements.

(a) Stand in good upright position, knees straight but not stiff. Arms at side, heels almost touching, and toes slightly turned out.

(b) Raise wrists up and forward (hands drooping but not inert) until level with shoulders, head will incline backwards to balance weight of arms.

(c) Slowly sweep outstretched arms to the back, keeping height level with shoulders, head inclines slightly forward as hands reach a position forward to back.

(d) Sweep the arms to side, level with shoulders, head upright, then slowly drop wrists to side of body, fingers following.

(e) Rise on toes and try the same movement.

(f) Repeat exercises with a book or disc balanced on the head.*

To-day one rarely sees a graceful walk in a ballet dancer, and that fact is owing to many reasons, one being

* Further advanced exercises described in chapter on Dancing.

that her feet are trained to turn out at an abnormal angle, whilst the muscles of her leg are usually unduly developed and vigorous. She generally plants her foot in walking with a bent knee, and uses the "strong" knee like a spring.* A man sometimes cultivates a strut, instead of using the thigh for the origin of his stride; he sends the nervous force first into his foot, his knee then becomes rigid, and he strikes his heel hard upon the ground, and drags his trunk after it.

The gait of any person advertises his character, temperament, or state of health. A gutter-thief has a shrinking walk, a nervous quick-thinking man a hurried stride, whilst a slothful or lethargic person's step is generally correspondingly unenergetic. Although the stiff strut and affected deportment of the Early Victorian dandy cannot be altogether recommended, it certainly was better than the modern slouch: it did not lack character and poise.

The secret of a graceful walk signifies that the action springs from the hips. The head of the femur or thigh bone proves by its shape that it is intended to act as the body's lever for the action of propulsion. There should be no rigidity in gait like a soldier on parade, but a gliding movement in which the body oscillates slightly, and all the limb action is entirely free from stiffness, whilst the poise of the head follows the balance of the legs.

The action of walking can be described in four phases:—

- (a) Swing forward the knee, followed by lower leg and foot. Action felt at hips.
- (b) Balance as leg straightens in forward action.

* "Strong" knee being that of the supporting leg.

(c) Heel and ball of foot should be planted as if grasping the ground.

(d) Not until the foot touches ground should the weight of the body be transferred to the forward foot.

A very good exercise in balance (and also for strengthening the calf muscles) is to walk very slowly down and up stairs.

As the forward foot is lowered to the stair beneath the body should be so balanced that until the toe actually touches the stair the walker should be able to draw up his foot without an effort. The same observations apply to walking upstairs, and in order to keep the head upright, some object might be balanced on the head.

When normally standing the foot is slightly turned outward, as such a position helps to preserve the body's equilibrium, but in the act of running in which the arch of the foot acts as a spring, the feet lie parallel to each other, as the greater the adduction the higher is the in-step, which our modern shoes, with their pointed toes, endeavour to destroy.

There are many æsthetic poises, but twelve can be selected as forming examples of balance and the law of opposition.

Æsthetic Poises.

No. 1. Stand in an upright balanced position with the heels together, toes pointing at an angle of 60° , and then the arms should be raised slowly and extended at the sides until level with the shoulders, the hands slightly drooping at wrists and fingers extended (the largest finger the most drooped and the smallest the most raised). Then slowly drop arms to sides, fingers following wrists.

In No. 2 action the arms are extended forwards from the first position, palms to the front and the head slightly tilted back in opposition and the torso forwards.

In No. 3 the hands—palms downwards—circle to sides level with shoulders from the forward position of No. 2 towards the back, the head opposing by a slight forward motion.

No. 4 position. The arms from No. 2 attitude sweep back toward the face, the head tilts forwards to meet the palms.

No. 5 is a forward movement of the right (or left) leg, toe pointing at an angle of 60° , heel off ground and weight of body supported on back leg; arm extends forward in same direction as forward leg, fore-arm slightly upwards, and hand raised, and fore-finger the highest digit pointing upwards, head thrown back in opposition; the other arm slightly back and away from the side, hand very slightly raised.

No. 6. Weight of body shifted and thrown on to the forward foot, head forward to meet hand which has approached the ear in an attitude of listening; the other arm extended backwards with torso to balance forward position of attitude.

No. 7 is one foot forward and weight of body borne upon back leg which is slightly bent, arms extended forwards, palms outwards, head thrown backwards, as if in recoil.

In No. 8 the weight of the body is thrown upon the forward foot, legs bent and arms extended backwards to balance the forward poise of head.

No. 9 is a side (half turned) direction of body, the weight of which is borne upon one foot, the heel of the other foot being raised, the arm on the side of the supporting foot being slightly raised, and head turned slightly upwards; the other arm raised on level with shoulder, and hand turned toward cheek, the head bent to meet it, face looking over shoulder, whilst the torso inclines toward the direction of the strong leg.

In No. 10 another "side turn" of the body in which the head is poised backward over the supporting foot looking over the opposite shoulder, the other heel raised and toe pointing to ground, and arm on same side raised with palm

turned upwards, the arm of the supporting side being only slightly raised.

In No. 11 the body's weight is supported upon one knee, the head is facing front, and thrown back, the arms being extended as if in supplication.

No. 12 is a seated attitude, legs crossed tailor fashion, head thrown forward, face downwards and arms extended backwards.

All these attitudes should be assumed slowly from the primary position of poise with heels together and hands at sides, the arms, torso and head always balancing one another as the weight of the mass is slowly shifted.

Take a simple fantasy as an example which helps to illustrate the aesthetic poises (the figures suggest the attitudes, or No. of Aesthetic poise assumed):—

From her retreat she bends a list'ning ear (6)
 Shy as a fawn, should some strange face appear,
 But, gaining courage, she, fair woodland maid,
 Out from her lair comes forth, all unafraid.
 Across the sward, where bluebells hang the head,
 She runs, that fairy nymph, with lithesome tread,
 When suddenly she starts and stays her flight, (5)
 She fancies that she hears, 'mid bushes tall,
 Ahead of her some swift strange footsteps fall.
 'Tis but a woodland creature, breathing fast,
 That tears the briars aside and scurries past.
 So in her woodland kingdom, on she goes,
 Now by gold cowslip beds on fairy toes,
 Until she halts, and to a pool draws near
 Where, as she stoops above its waters clear, (8)
 She sees the mirror'd beauty of her face
 Reflected there, in all its winsome grace,
 And gazes in the silent depths below,
 With dimpled arms thrown back to balance so.
 Then all afraid that if she looked too long,
 Caught in the act she'd be—as though 'twere wrong—
 Raising herself, she o'er her shoulder peeps, (9)

Then turns, with shy eyes drooped on crimson cheeks. (4)
Before her stands a youth, unknown and fair,
Amusement in his smile to see her there,
The light of admiration in his eyes
That seem to hold the gleam of summer skies,
And as he gently lifts her hands so white
That hide her blushes from his eager sight,
With one swift bound she lightly darts away
Into the forest shadows cool and grey,
While he, pursuing, finds his efforts vain
Of seeing this fair woodland nymph again.
And all disconsolate, his length he throws
Upon the earth, reflecting o'er his woes,
Until exhausted, wearied with his chase,
Sweet slumber folds him to her soft embrace,
While she, hid near in foliage of green,
Spies out upon her lover, all unseen.
Then on light toes she leaves her hiding place,
Steals to his side and gazes on his face.
With quick impulse, a kiss all feather light,
So soft the touch, maybe, within a dream,
A butterfly's caress to him 'twould seem,
Then she, with laughing eyes and footsteps fleet,
Darts back into the forest, dark and deep.



CHAPTER V.

GESTURE : MANNERISMS

"Association's mystic power combines
Internal passion with external signs ;
From these dumb gestures first th' exchange began
Of viewless thought in bird, the beast, and man :
And still the stage of mimic art displays
Historic pantomime in modern days ;
And hence the enthusiast orator affords
Force to the feebler eloquence of words."

Gesture and action no doubt preceded speech. When an idea is conceived, or sentiment to be expressed, the impulse follows the most habitual channels and employs the muscles that possess the least resistance ; therefore facial expression and the eye denote the thought first, then the limbs by gesture emphasize it, and speech lastly confirms it, if that impulse reaches as far.

"When strong desires, or soft sensations move
The astonish'd intellect to rage or love ;
Associate tribes of fibrous motions rise,
Flush the red cheek or light the laughing eyes.

Whence once active imitation finds
Th' ideal brains that pass through kindred minds,
Her mimic acts associate thought excite,
And the first language enters at the sight."

There are many races of mankind who use solely gesture in their communications, and in the vivacious

racés of Southern Europe it largely supplements speech. We read in ancient history of a prince of some neighbouring territory asking Cæsar to sell him an actor and dancer who was so expressive in his gestures that by them he could convey anything he desired. As this prince lived amongst numerous strange tribes of different languages, he considered that this actor would be invaluable.

The Romans were even greater than the Greeks in the matter of pantomime, and the art is rather lost to us, speech by intonation and inflexion supplanting gesture, especially in the Northern races.

It is better to use no gesture at all than to employ an indifferent one. Before an audience of intellectual people, an actor often spoils his impersonation of a character by too much action, as his auditors prefer inflection of voice and facial expression to that of gesture, but the less educated or mentally inferior the listeners are the more dramatic gesticulation is appreciated. The shoulders and face muscles or the eye give sufficient emphasis sometimes to the most emotional sentiment, needing only the voice to confirm it, and on these occasions gesticulation often destroys the effect.

Now just as the laws of sound have an established scientific basis, so the baby's cry, the maiden's blush, the strong man's anger, the intellectual man's abstraction, the drunkard's leer are governed by definite natural laws. Consequently, every movement or articulation of the human body, its various attitudes, postures and gestures being but physical manifestations of thought are guided by these natural laws.

These I deal with more fully in the next chapter, but we all realize that the greater the mental excitement,

the stronger is the inclination to give physical expression of it. Although certain gestures are characteristic of a nation, there are many that are common to everyone.

Many individuals gesticulate very much and others use hardly any action at all. A coldly calculating man, whose mental abilities preponderate, uses, as a rule, little gesture, but this lack of physical demonstration is often balanced by the careful and precise articulation in speech.

An excitable temperament, however, is generally accompanied by very active gesticulation and often incoherency in speech. This individual has not the patience to reason as much as the other man is in the habit of doing. A happy blending of these two characteristics—a nature neither too calculating nor too uncontrollable—forms the normal temperament, one in which the individual possesses intellectual ability, artistic tastes and perceptions, and though demonstrative perhaps, is self-controlled, and uses a warmth of expression in speech and clearness in enunciation, with emphasis and inflexion. This latter individual possesses the temperament that qualifies the great actor.

As temperament guides the particular gestures to be employed, it should be taken into consideration that climate and topographical conditions of a locality also influence habits and customs of a people. Consequently the genera of each nation differ from each other in form, feature and speech, and provide varied types in which the process of mental reasoning and mode of expression are distinct and peculiar to each class. So in the people of Germanic origin it is discovered that apparent moroseness and taciturnity of aspect often hide a happy, contented nature ; a display of wit is not a strong trait

with them, and they are, upon the whole, artistic in tastes, self-reliant, habitually industrious and provident, and slow-thinking, and therefore, their gestures correspond with their mental activity, and their æsthetic instincts prompt a hand action that possesses a certain grace. A great contrast to this type is the vivacious Frenchman, who is ostentatious, flippant, quick witted and brilliant in repartee, and bubbling with spontaneous humour, and his demeanour is accordingly energetic, his gait spritely and dancing ; his speech voluble ; his arm actions rapid and small in circuit, and his shoulders and hands expressive. The sublime Arts is the birth-right of the Italian, and though he can be passionate and his speech exclamatory, his gestures are circular, sweeping and graceful, and his whole body responsive, his language eloquent, and diction clear, whilst in repose his eyes are dreamy as his nature is imaginative and sympathetic, yet it can instantly be aroused when his whole face and bodily muscles co-operate in almost redundant expressiveness. An Englishman has been described by a foreign physiognomist as erect in his gait and standing as if a stake were run through his body ; that, in his insularity and self-confidence, "he does not consider it necessary to move or speak in order to prove to the world the superiority of his mind and capabilities. His hair, coat, character alike are smooth, and like a bull-dog he does not bark, but if irritated rages ; he is endowed with the traits of punctuality and probity, not trifling away his time to establish false principles or making a parade with vicious hypothesis." The principal features of the Anglo-Saxon is expressed in his forehead and eyes ; he often possesses no great imagination, but it is rather his veneration for the Fine Arts, than his

aesthetic gifts, that makes him appreciate them, and his temperament is upon the whole associated with cool, calculating demeanour, determination and fixity of purpose, and in consequence he possesses a minimum amount of arm gesture. Amongst predominating characteristics might be noted the cunning and sensuality of the Turk, the meditateness of the Arab, the tranquillity of the Dutchman, the submissiveness of the Russian Peasant and the arrogance of his overlord. Many other national traits of temperament and habit of various nationalities could be cited, all going to prove that according to their mode of living and customs, state of servility or despotism so are their actions, gait, manner, distinguishable, yet peculiar to each nation. It is not only the nationality of the person that is to be estimated, but the individuality, betrayed by his speech, line of thought and action.

Each person has, of course, his own natural characteristic in attitude, gesture, habits and general demeanour, but every dramatic impersonation demands that the rôle be maintained in which the artist's own individuality is sunk, and his mimetic talents utilized to portray the personage he represents himself to be.

So far as graceful demeanour is concerned, it is due to the want of training in deportment that, when we try to be graceful, we find it difficult. As stated before, men and women often assume a habit of resting always upon the same leg when they stand, slouch when they walk, and sit sideways or with knees crossed at their writing table, and so, when they endeavour to demonstrate a law of correct movements, they find rebellious joints and stiffened muscles ; a correct and well balanced poise with them then appears to be unnatural, and they

consequently desist from trying to do any physical action or gesture that feels irksome, and so return to their unconscious inelegance of manner and poise.

If muscles are stiff, hardened and unresponsive, it is advisable to practise devitalizing or relaxing exercises in which an endeavour is made to withdraw energy from the neck, arm, wrist, knee and ankle, so that that portion from which the energy is withdrawn can fall limp. For instance, if you let your chin fall as a dead weight upon your breast and then by bending slightly to the right and then back, the head lolls in those directions (and so on completing a revolution) it will be surprising how heavy that member feels when the muscles supporting it are relaxed. If tested, it would be discovered how few people have power to relax completely any limb or portion of that limb, and yet ability to "devitalize" a muscle or any portion of the physical organism is just as important as contraction. These movements are entered into more fully in the chapter upon dancing, also those energising exercises which would follow in sequence, for if the student has, through manual toil or habit, stiffened muscles, these preliminaries pave the way for the balance exercises, passive and active. After the harmonic law of poise and balance has been comprehended thoroughly, spiral gestures and trunk flexions controlled at the hips should be practised, every arm action, step or fresh poise being perfectly balanced by the adjustment in opposition by the head, torso and limbs.

A study of deportment, poise and balance is not only interesting, but the result of the few simple exercises described later on, will be found extremely beneficial, Assiduous practice will not only produce rhythmic

grace but it will stimulate the mind and act as a healthy tonic ; for active bodily movement is the antithesis of morbidity. By a careful and diligent practice of the laws governing balance and gesture, many awkward actions and ungainly gaits—even of those who possess ill-proportioned frames—may be greatly overcome, and in their place a certain dexterity of movement, grace and power can be substituted, that will enable a person's everyday actions and attitude of repose to be free from the noticeable awkwardness that now stamps them.*

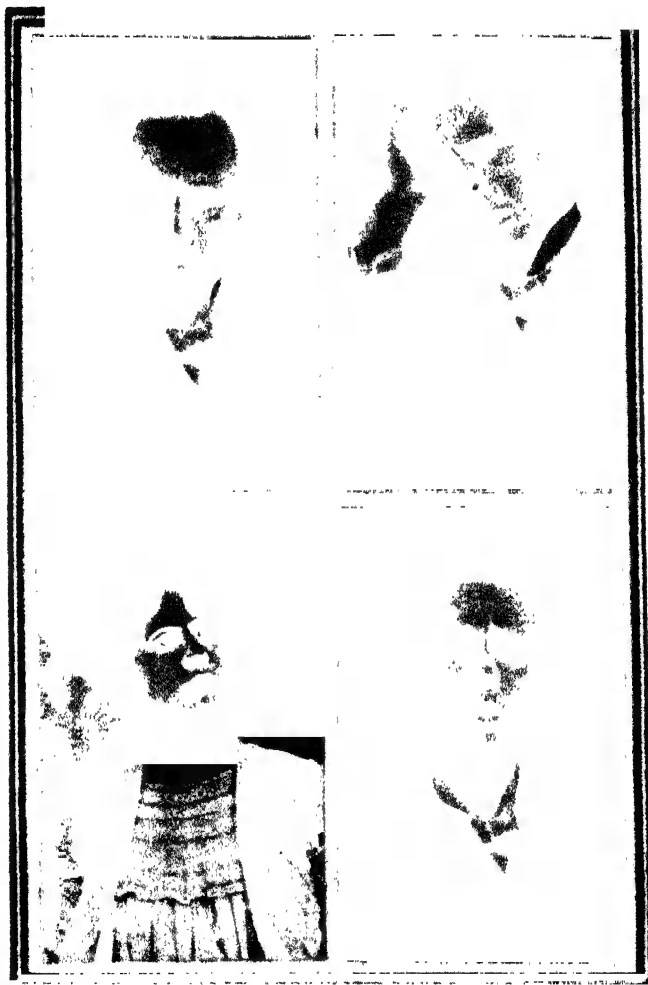
CHAPTER VI.

NATURAL LAWS WHICH GOVERN HUMAN EMOTION.

' There's a language in her eye, her cheek, her lip,
Nay, her foot speaks ; her wanton spirits look out
At every joint and motive of her body."—*Shakespeare.*

There is no doubt but that the moral life of a man can often be detected in the mould and shape of his features, the marks and lines of his face, and the expression of his eyes. A dominant, self-willed man will usually have delineated upon his countenance evidence of his habits and character, whilst the thoughts and past acts of an evil and violent disposition will similarly be registered. What is it that a child perceives in a man or woman that arouses a feeling of fright and repulsion or inspires confidence and love ? It is possible that there is a subtle and invisible force that emanates from the personality of a scoundrel and awakens distrust without his face being seen, but it is the sight of his countenance, more than his demeanour, that usually affects a sensitive child.

The art of dissimulation is a natural endowment of all sentient beings, for a spider will feign death at the approach of the bird or hornet ; many insects assume the shape and colour of leaves and foliage in order to



1. "DETERMINATION"
3. "INDIGNATION"

2. "PERPLEXITY"
4. "SURPRISE"

deceive the enemy of prey, and harmless animals will assume an appearance and manner of ferocity in order to terrify a possibly hostile stranger. In a similar way a hypocrite will adopt the rôle of an honest man, because he is aware of the advantages that such an appearance will obtain for him.

It was written of the celebrated Adrienne Lecouvreur that she never appeared on any stage without being entirely obsessed by her rôle. Her features expressed vividly every emotion, and her eyes told beforehand what she desired to say : that it was her art that impressed, more than her voice. Speaking of Mrs. Barry, Cibber informs us that in the art of exciting pity she had a power beyond all actresses he had seen. Her countenance was the index of her mind ; emotion or passion, humour or sarcasm spoke in it before a word was uttered. Her facial expression preceded her action, as the latter did her speech. With Garrick, every sentiment "rose in his mind and showed itself in his countenance before each utterance," whilst Booth is described as possessing features of "great manly beauty, so happily formed for expression, that he could mark every passion with a strength to reach the eye of the most distant spectator, without losing that comeliness which charmed those who sat near him."

Dramatic history records that Mlle. Clairon "sat down in an easy chair and without saying a word or making a single gesture, she depicted upon her face alone, hatred, rage, indignation, indifference, sadness, love, pity, indolence, cheerfulness, joy, &c. She pictured not only passions in general, but also the difference which characterizes them, such as for instance all gradations of terror, anxiety, fear, excitement, uneasiness,

apprehension and horror." It would have been interesting to witness this French actress's simulation of the various passions and to watch its effects upon the countenances of her audience.

The visage of man, therefore, supplied with muscles that are the most delicate and sensitive of the whole organism, is naturally the first part of him to become outwardly disturbed by mental excitement, passion, grief, or other sensation, and the special nature of any emotion becomes felt in—and therefore decipherable upon—certain defined areas of the countenance.*

We are all familiar with the fact that certain gestures accompany a particular command or thought, but few of us have had any curiosity as to why the hand is lifted and palm turned outwards to demand silence; why we crook our forefinger to beckon; nod or shake our heads to express "yea" or "nay"; or why looking out of the corners of one's eyes suggest furtiveness, suspicion or secretiveness. These are not national traits but spontaneous ones natural to everyone.

If we begin to analyse these habitual gestures, we realize that not only does thought influence action but a particular desire will directly communicate to a defined part of our anatomy in order to give physical expression to it.

For instance, if we feel great anger, we unconsciously clench our hands or grip tightly upon whatever we hold, whilst our bodies become rigid and tense. On the other hand, if we laugh we relax physically. Consequently if we desired to express rage we realize that unless we felt rigidity in biceps by the tenseness of our hands and other corresponding physical parts we could never

* See Glossary—"Chart."

portray that emotion successfully. In the same way we could not produce "grief" satisfactorily, unless we actually felt the emotion in the nostrils.

In this chapter and the next I have had the temerity to attempt an explanation of these phenomena in order that an actor may, perhaps, more positively feel that he is conveying to an audience the particular emotion he is endeavouring to express.

In order to simplify my task and to make explanations more comprehensive I have endeavoured to classify every human emotion and to place them in particular zones, viz. : "Mental," "Physical" and "Temperamental,"* which comes between these two extremes.

These three classes are not intended, of course, to be arbitrary, as the human mind is so complex that every phase of emotion is a composite one, in the same way that each pure musical tone is comprised of many overtones. (See "Chart" in Glossary).

In the first place it is clear that intellectual predominance in a man will display itself in the upper portion of the skull; in the expansion of the forehead and the development of the brow. On the other hand, aesthetic culture and temperamental characteristics will be expressed in the central portion of the face and especially in the sensitiveness of the nostrils.†

A person of sensual disposition will usually show these characteristics in the shape, growth, and formation of the lower lip and jowl.

If we consider, therefore, the countenance as reflecting

*In Medieval physiology "temperament" is described as balancing the mental and physical organisms.

†When any emotion such as grief, pity or admiration is called into play, the heart and lungs are both affected, and this is revealed at that respiratory orifice, the nose with its delicate attendant nerves and muscles.

all human emotion, then, as I have stated, the forehead and brow will mirror the "mental" zone of activity; the nostrils and higher portion of the cheek will be the indicators of "temperament"; and the lowest portion of the face will represent the physical or carnal characteristics of man.*

It may be recognised, I think, that each of these three zones, although co-operating and inseparable, are closely associated with defined areas in other parts of the organism. Every passion and emotion felt, manifested in, and dominating one of these facial divisions more than another, will send an impetus to particular parts of the body, and these will respond perhaps in gesture, gait or tone of voice.

If we take a simile, our sentient organism can almost be compared in its orderliness to the precise administration of a large newspaper office, in which the staff consists of a literary editor, an art editor, and a sports editor, each controlling certain departments yet co-operating, and the ideas of each being conveyed along certain channels to special compositing rooms, ultimately to be printed in one machine, the terminating process being the result of the three different spheres of activity. As a simple illustration of this co-ordination might be instanced the phenomena that when a design

*"If a good-night kiss is asked
Of a Father, cold, yet just,
The *Forehead* of the child is "pecked":
He only gives it if he must.
But Mother with her babe at *breast*,
Lying there so frail and weak,
Would lavish her affection on
Its tiny *Instep, Palms and Cheek*;
But when at tryst two Lovers meet,
And souls with Passion fill,
'Tis only then that clinging *lips*
Supply that mystic thrill."

or idea is formulated in the brain, the eye directs, or the finger points (or even the toe will trace the plan or pattern on the ground)—all of which are indicators of the “mental” zone. The tapping of the fingers on the table or foot on the floor betrays “mental” disturbance; as Quintillian contended, the hands “speak themselves. Do we not by the hands desire a thing? Do we not by the hands promise, call, dismiss, threaten and express our adherence or fear? Do they not in pointing out localities and persons supply the very place of nouns, pronouns and adverbs? Inasmuch that amid all the number and diversity of tongues upon the earth, this infinite use of the hands seems to remain the universal language common to all.”

On the other hand, the human inclination to express Adoration, Reverence, Worship, Prayer, or Love is to bend the *knee* and to cross the *forearm* over the *breast*, both being inspired by an emotion that is felt in the *nostrils* (which will often sensibly quiver in suppressed feelings). In mere physical excitement, however, which is aroused by Fury, Abject Fear, Uproarious Laughter, or Crying, the lower portion of the face is the most affected. In Terror the *upper* portion of the arm will often cringe into the sides of the body and the *thighs* will tremble. In loud uncontrolled Mirth, a yokel will often slap his *thigh*, and in Crying a boy will endeavour to hide his *mouth* with the *upper* portion of his arm; each of these latter characteristics illustrating sensation are parts of the physical zone and are not aroused either by mental or by moral sentiment.

In Shakespeare's Henry VIII, Norfolk describes Wolsey's perturbed state of mind when he says :

"Some strange commotion

"Is in his brain, he bites his lips and starts ;
Stops on a sudden ; looks upon the ground,
Then lays his fingers on his temples ; straight
Springs out into fast gait ; then, stops again,
Strikes his breast hard ; and anon, he casts
His eye upon the moon, in most strange postures
We have seen him set himself."

I am contending, therefore, that the hand and foot are directly influenced by "mental" excitement ; that an affectionate or other temperamental impulse dominating the central part of the countenance will communicate directly with the chest (in the region of the heart), the forearm and the calf of the leg. On the other hand, the biceps and thighs instinctively contract when aggressiveness, terror or rage is felt, and this tenseness corresponds to the sensation felt in and the emotion expressed in the lower or physical zone of the countenance.

As Betterton, centuries ago, observed in his "Treatise" : "Every passion or emotion of the mind has its proper and peculiar countenance, tone of voice and gesture ; and the whole body of man—all his looks and every sound of his voice, like strings on an instrument, receive their sounds from the various impulses of his passions."

If we can imagine a human being without sentiment or physical passion, and merely an intellectual machine, we can picture him frigidly undemonstrative, exhibiting neither humour nor emotion. On the other hand, if it were also possible to conceive a man with a nature so warped that his carnal propensities and bestial desires drowned any virtues he might possess, we should visualize him as a mere brute in human form, slow in movement, dull in humour yet convulsive in laughter,

and shewing great bodily contortion when in pain.

To perceive an expressionless face in any characterization or rôle is usually unconvincing, unless the voice or some physical movement gives the key to the expression to be conveyed, and in a cinematograph artist adequate and appropriate facial expression is essential.

“Up to the face the quick sensation flies,
And darts its meaning from the speaking eyes ;
Love, Transport, Madness, Anger, Scorn, Despair
And all the passions, all the soul is there.”

On the other hand speech has the power of robbing, correcting, or opposing the significance of both facial expression and gesture. Its dominating quality can also often dispense with any other adjunct than its tone and inflexion to give the impression it intended to convey.

If grief, excessive joy, or any other emotion that is represented on the stage is not felt by the audience, it appears unconvincing and unreal, and often pathos on these occasions becomes bathos.

In classifying human sensations and emotions and placing the “seat,” “mainspring” or “origin” of each in its respective division, I consider that the upper or “mental” zone of the face controls “Determination, Perplexity, Abstraction ; Serious Meditation ; Mild Surprise ; Impotence and Vexation,” because these sensations call forth no particular physical energy and are not inspired by temperament.*

In the “temperamental” (or central) zone I include Joy ; Pleasure ; Indignation ; Resignation, and Submission, Admiration, Affection, Contempt, Sneering,

*If the mental effort was severe and the fingers did not stray to the forehead it would be a natural inclination for them to push towards the collar bone.

Hatred, Grief, Horror, Anger, Pity, Anxiety, Loyalty, Shame, Shyness and even Blushing.

In the physical—or lowest zone of activity—is catalogued Crying, Uncontrolled Laughter, Meekness, Timidity, Dejection, Stubbornness, Fury, Abject Devotion, Terror, Greed and Insanity, even Yawning and Drunkenness. These sensations and weaknesses are neither moral nor mental, and are often due to mere physical disturbances.

Of course all these mental, temperamental and physical conditions are interwoven and could be sub-divided into many degrees, but to do so would only confuse, and I think that they are sufficiently departmentalized as I explained before, for mere purposes of demonstration.

Each of these human emotions is, in its classified order, separately described in detail in the succeeding chapter.

These mental, temperamental and physical characteristics influence also the attitudes of people standing or sitting. In the former position it would be discovered, I think, that in engrossed thought a man would generally instinctively stand with one leg forward and the weight of the body would be borne upon the back foot. If his thoughts, however, were of an aggressive nature his instinct would prompt him to transfer his weight upon the forward foot.

Following this hypothesis it is not difficult to reason out why certain simple actions common to everybody are used. Why a little girl will sometimes tightly embrace her chest with her forearms, or kneel and clasp her doll to her breast, lay its cheek against hers, or kiss its palms. It is because she obeys an instinctive desire to lavish a maternal affection, and such an impulse is

moral and abides in the temperamental zone.

When a man is starving, his impulse is not to raise his fingers to his forehead or chest, but to clasp that lower part of his anatomy where the cavity lies which he hopes to fill. The gesture, however, is prompted by a purely physical desire. In a moment of self-glorification or assumption a man will sometimes be prompted to strike his chest with his fist or palm because the impulse is neither mental nor physical, but temperamental.

The man in a crowd raises his palm outwards in his endeavour to quell a disturbance because he demands lawful obedience which is a *moral* impulse. On the other hand, if he intended to attract particular attention to himself or to express an opinion or command, his forefinger would be employed because it is the direct *mental* agent of expression.

Similar explanations can be given, I think, for every other habit or action which readers might think out for themselves by following the same rules.

In order to illustrate in a slight measure, the sympathy between facial expression and physical action, I have endeavoured to describe an incident which expresses various stages of human emotion.

The story runs thus :—

“A tired woman, being unable to compose her mind to read, settles herself in an easy chair, and relaxes entirely.”

The position denotes complete devitalization, in which all the conscious energy is arrested, no weight being more supported by one portion of the body than by another.

“Suddenly she starts up as she imagines that she hears the cry of her child.”

Alertness in this instance belongs to the central zone,

head raised, left ear held toward the door on her left, eyes turned away in opposition to her ear (as you have no doubt, often observed when people listen at the telephone)* her hands become tense or clenched, whilst her head inclines slightly toward the origin of sound.

"Not bearing the cry repeated, the woman, now fully awakened, turns to her book, soon becoming absorbed in her reading."

"Being engrossed" is naturally a mental effort, eyes become intently fixed, eyebrows are slightly drawn down together as if to shield the eye from too much light and also to aid vision.†

To return to the story :

The door of the room is suddenly flung open and the nurse rushes in. The woman starts up from her chair fearing something amiss with her child."

Suddenly startled, "Surprise" and "Agitation" intermingle upon the mother's features. One expression fights with the other, consequently the eyebrows meet and are drawn down obliquely, whilst the lower jaw falling slightly shows that "Fear" is becoming manifested. The feeling in this case, on the whole is a "temperamental" one. If she were standing, the right arm would

*The attitude becomes mental as soon as her listening becomes more intent, as shewn by the sense of vision unconsciously endeavouring to help that of hearing, for the eyes then turn abstractedly toward the door.

†Although I have called the state "mental" the subject of the reading matter will influence not only the attitude of the body but the hand will often instinctively seek the head and rest upon the zone which governs the sentiment. If the reading be abstract or scientific the *fingers*—the mental indicators of the hand—often go to the side of the *forehead* (or through the hair)—the mental zone—the mouth would be firmly set and the eyes tense and half closed. If the story be of love or romance, the *cheek* (temperamental zone) is mostly inclined to rest upon the *palm* of the hand; the *nostrils* might be affected by dilating, and the mouth and eyes become normally relaxed. If the tale be of stirring action, of murder, or of thrilling adventure, the eyes of the reader, are often wide open—eyelids quite relaxed as no mental effort is required—whilst the *mouth* (physical zone) often gapes, and the chin or *lower cheek* if supported would probably rest upon the *bottom part* of the hand.

possibly go to the breast in order to stay the rapid beating of her heart, but here she needs that arm for support.

When the nurse gasps out in a horror stricken tone of voice, "Please ma'am the baby"—and can get no further in her agitation and breathlessness, the mother rises from her chair in an agony of maternal apprehension and Fear."

"Fear" belongs mostly to the physical zone, during which sensation the breath is drawn in and checked; the eyes will open widely; the lips will part and tremble; the weight of body will be thrown upon the forward leg; the *biceps* of the arm (physical division) will be tense. The eyes would be unsteady in an ordinary condition of physical fear, but the maternal "anxiety" fixes her gaze.

"The nurse, frightened at the effect which she has produced on the parent, becomes hysterical and speech failing her, the mother's 'Suspense' becomes unbearable. But as she rushes toward the door the nurse steps in front of her to stop her, which makes the mother turn upon her in exasperated "Anger," and perceiving the foolish nurse still mute, seizes her by the arms, and hisses hoarsely, "Can't you speak, woman?"

"Suspense" can be inspired by a mental, moral or mere physical condition, but in this instance, the action is ungovernable and primarily "physical." The *biceps* of the arms are tense, and the weight is borne upon the front leg as she grasps the nurse in front of her.

Owing to the mother's vehemence the nurse becomes still more frightened, which causes her demented mistress to imagine that the worst has happened. "Horror" and "Anguish" gain ascendancy as she gasps out "not ——." The dread word cannot be uttered, but as the nurse, in her fright stammers out that she thinks the child is dead, a deathly faintness overcomes

the mother and the maid is just in time to prevent her from falling in a swoon." In devitalization all the limbs become limp: a physical collapse.

Quickly recovering, however, a feeling of "Hate" towards the nurse comes over the woman."

In "Hatred" the condition ascends slightly from the purely physical. The *nostrils* become affected by emotion, which draws up the side of the upper lip—not in a snarl, which is a physical state of feeling.* The *forearm* is tense, but the condition becoming aggressively active, the action sinks toward the physical characteristics as the weight becomes borne more gradually upon the forward leg and toward the object of hostility.

This aggressive look and attitude upon the part of the mother changes quickly, turning and passing from "Incredulity" to "Joy," as the door is pushed open and her little child toddles in.

Forgetting all else but the intense "Joy" in her heart at the sight of her little one, the woman sinks upon her "knee" (the moral zone) and rapturously extends her arms." All the intensity of feeling is in the *forearm*, which is tense, and curves inwards in her desire to embrace her child. The mouth is slightly parted, and the *nostrils* quiver with emotion.

After the first paroxysm of maternal joy and relief, the mother looks up at the nurse with a look of "Surprise and Perplexity" and demands explanation, when the nurse now being sufficiently recovered, informs her mistress that the accident had happened to her neighbour's child, who, with its own mother, had been playing at the time, in the nursery upstairs. The parent had immediately snatched up her injured

*"Hatred" has a low place in the temperamental zone and verges often over the border into the region where the bestial instincts reign supreme.

child and run off for the doctor. The spectacle had been of so terrible a nature that the nurse had been overwhelmed with horror and so was unable to articulate quickly enough the true facts of the case.

A sudden rush of "Love and Gratitude" sweeps through the mother as she realizes the fate from which her own child has been spared, and upon both knees she clasps her offspring to her breast, kisses her cheek, and lavishes all her great affection upon her."

The ideas expressed in this subject have been put forward, as stated before, not as an endeavour to establish any sort of dogma but merely in the hope of stimulating thought and imagination and helping an actor, perhaps, in a small measure to "feel" as well as to control his emotions.

CHAPTER VII.

“ REGISTERING ” EMOTION.

“ *Vultus est index animi.*”*

The principal demonstrator of physical or mental emotion is the eye. There are, in shape and characteristics, great differences between the eyes of individuals, and physiognomists contend that the peculiarities of the eye distinctly denote temperament and disposition. For instance, the sharper the angle, and the more it is sunk, the more it shews craftiness ; the more horizontal the eye and its angle are, the more is it human ; the less arched the upper outline is, without being horizontal, the more is its owner thought to be phlegmatic and stupid.

The eye, however, has more tasks to perform than perhaps any of man's other senses, and it is besides a jealous and inquisitive organ, for it tries to help the sense of touch, smell and hearing, and it will rarely allow these senses to act independently. In an orator the eyes are most important not only in depicting expression, but in seeming to have the power, by their luminous eloquence, of rivetting the attention of an audience, even persons at a distance ; and we know of their mesmeric influence—even the eyes of animals,

*The countenance is the index of the mind.



"Fear"



Designation



"Meekne"



Impotence

such as the serpent, possessing a fascination over their victims. Although there has been much controversy by various anatomists as to whether the eye possesses any influence in itself in portraying expression, or whether its power is due merely to the characteristic shape and mobility of the muscles surrounding it, there will be nothing gained here by entering into this debate, as it is only the effect produced by the eye and its adjuncts that we have to note.

All are aware, however, that the pupil varies in size and shape in various lights and according to the sensation it records.

We all have seen the eyes sparkle, dance with mirth, beam with a tender light, blaze with scorn and flash with rage; melt with pity and tender solicitude, glower with hate, and become dull with despondency. However much the eye itself may manifest sensation (beyond showing symptoms in hectic and other fevers) it is only with its character as an aid to expression that we are here dealing more particularly.

In characterizing the expressions, therefore, and dealing first of all with those classes as originating in, and dominating, the mental zone of the countenance of man, it will be seen that—

1. *Determination* is denoted by the firmness of the eyebrow and steadiness of the eye; the nearer the eyebrows are to the eyes, the more earnest, deep and firm the character—just in the same way as the more remote they are from the eyes, the more volatile, easily moved and less enterprising it is. The slight overhanging of the brow is from a natural impulse to shade the eye from strong light and to aid clear vision; this is accentuated in determination only when the eyes are fixed upon an

opponent. The tightness about the corners of the mouth suggest more an endeavour to restrict speech than a sign of stubbornness; for determination can be expressed by the eyes and brows alone.* In standing, the attitude of the body for this mental state, is generally with the weight borne upon the back foot and the other slightly advanced. The voice in speech is generally firm, lower middle tones being used, for if the voice rises in inflexion it generally indicates that the speaker is losing control.

2. *Perplexity*, "Serious Meditation" and "Abstraction" are akin, but the expression varies. In all these conditions the attitude of the mind is introspective, and the eyes are vacant and fixed upon no apparent object. The eyes are often slightly divergent, which, it is suggested is because, an eye becoming blind and oblivious, the muscles around become weakened, so the eye not being used for binocular vision, turns outward.† In "Perplexity" the eyebrows meet and are slightly slanting so that the eyes alone seem to control the expression, and in gesture, the mental indicators—the fingers—often seek the forehead and even ruffle the hair. The weight of the body is generally borne upon the back leg in standing, whilst the head is raised. In "Abstraction" and "Serious Meditation" the head, however, may be seen to fall slightly forward, in consequence of the general relaxation of the neck muscles, whilst the eyebrows lower, forming vertical furrows on the forehead. When this state of mind finds utterance in words,

*The gaping mouth is a sign of weakness, but a fool can be stubborn, without any thought or reason to support the attitude, and the eyes are often blank and staring when a weakling is in that unpliant frame of mind.

†As in sleep, the eye muscles being quiescent the orbit rolls upwards.

the voice is generally characterized by a low key, subdued inflections and slow speech. If the head droops forward, although the weight is still borne upon the back leg, the bent fingers often come up to support the mouth or cheek.

3. *Vexation* may sometimes arise out of perplexed meditation, when the frown is intensified by the contraction of the muscles at the apex of the nose, thereby causing deep lines at the base of it; and the lips begin to draw downwards as the expression lowers to the "physical zone" and becomes sullen, and even sulky by an added protrusion of lips.

4. In *Mild Surprise* and *Astonishment* the mental zone is distinctly disturbed, but the expression is sometimes tinged with curiosity—a sad low-down animal weakness. Mild thoughtful Surprise is denoted by eyebrows being raised in order to give scope for the eyelids to open to extreme, which action is thought to be a natural impulse induced by caution, to see quickly in all directions. The forehead is wrinkled transversely. The mouth generally opens and drops according to the degree of *Fear* which often astonishment inspires, in opposition to the increased raising of eyebrows.

5. In *Intense Astonishment* the hands are often raised above, or on a level with the head, palms turned outwards, and fingers—the mental indicators—stiff and tense. The weight of the body in standing is borne upon the back leg away from the object that produces the surprise, whilst the voice is produced in speech above the normal pitch according to the extent of agitation that is inspired.

If, however, the condition reaches abject *Fear* in which the "physical" uncontrolled impulses dominate

the expression, the eyes are staring, the mouth agape, and the attitude alters; the body is sometimes half turned, and the weight is borne upon the forward leg as in the act of running away. The voice would naturally rise in pitch as the vocal muscles become tense, neck stretched, diaphragm unsteady, breath aperture smaller, and nostrils consequently expanded, as is seen in a frightened horse.

6. *Indignation*. You can, perhaps, imagine an animal offended, but hardly indignant. The sensation of Indignation is therefore mental in origin when it is not the result of a personal affront; when it is, however, it becomes purely *moral* and felt in that central zone of the countenance, as one perceives by the nervous dilating of the nostrils. The attitude is indicated in the illustration by the erect head, squaring of shoulders, swelling of chest, and clenched fists. From the stimulus that indignation gives to the system, the action of the heart increases, the breathing becomes tremulous, and in consequence of the more rapid circulation of the blood, the eyes become bright and cheeks flushed. The eyebrows come into action in a frown, and the corners of the mouth are slightly drawn down. As regards the eye:

“ Let the brow o’erwhelm it,
As fearfully as doth a galled rock
O’erhang and jutty his confounded base,
Swill’d with the wild and wasteful ocean—
Now set the teeth, and stretch the nostril wide,
Hold hard the breath, and bend up every spirit
To his full height!”

7. When *Resentment* follows, the attitude and expression become more “physical,” judging by the vital energy being transferred to the forward leg and

the mouth taking an ugly twist, denoting the aggressiveness of the animal nature.

8. I classify *Impotence* in the intellectual zone, as it often leads to exasperated anger, and although the action is still "mental" such as raising the contracted hands above the heads, the sensation lowers to the "physical" level when the hands tear at the hair, thus denoting an uncontrolled impulse.

9. In *Resignation* which is a kindred expression, and located in the "moral or central" zone, the hands are sometimes locked together over the chest and the facial expression is milder.*

10. When, however, the sensation sinks still lower and becomes *Meekness*, I classify it distinctly as "physical," as it is expressed in the weak drooping attitude of the mouth, and often with the hands folded one over the other upon the lowest or physical zone of the trunk.

11. *Joy and Good Spirits*, I classify as belonging to the "temperamental" zone. The brow is hardly affected—in fact generally smooth, whilst the eyebrow is raised but moderately, if at all. The eye is bright and sparkling owing to the flow of blood to the brain, thus stimulating the eyes' energy, but the nostrils are expanded slightly and the nose foreshortened. The upper lip is raised, and it is this drawing up of the corners of the mouth which forces up the cheeks and causes the wrinkles under the eyes.

12. When the smile deepens into wild *Laughter*, it gradually overlaps the "physical" zone whilst retaining its "temperamental" characteristics. The upper lip and nose is shortened still more and the strong muscles

*A slave's attitude of submission is kneeling and offering the forearms and wrists to be bound—not the hands.

running from the wing of each nostril to the corners of the mouth are much more in evidence, and this causes the greater contraction of the lower eyelid which affects the upper lid, causing it to contract in opposition. When the Laughter becomes uncontrolled the mouth opens widely and short spasmodic sounds issue, caused by the contractions of the chest and diaphragm which the moral or central zone tries to control. It is now easily perceived that the whole action is entirely "physical"—palms clapping both sides of the body, which often rocks, whilst tears course down the cheeks.*

13. In *Sneering* the attitude and expression is distinctly in the "central" zone of activity, as it is neither a physical nor an intellectual characteristic. The muscle that controls the nostril—running parallel at the side of the nose—draws up the corner of the upper lip, and when accentuated exposes the canine tooth.† The lower lid of the eye in *Sneering* becomes wrinkled by a deep furrow on the cheek, whilst the eye slants toward the enemy upon the same side as the tooth—if in a snarl—is exposed. The speech of the affected person would be normal in pitch and speed.

14. We have in *Grief* a characteristic sentiment of a purely sensitive and moral nature. The centre of the features is the seat of expression and if not felt there by the impersonator, the emotion will not visibly appear genuine. It is not always that the mouth is affected, but the nostrils are agitated, the eyebrow muscles become out of control and wrinkles are shewn under the eyes,

*So purely a physical condition is loud laughter that it can often be caused by merely tickling the skin or soles of the feet.

†Which is the commencement of a snarl, when the under lip is also affected and the expression sinks to the "physical" zone, a characteristic expression of animals before a fight.

The open hand is sometimes observed placed across the seat of activity—the thumb resting upon one cheek and the fingers upon the other. The eyebrows assume an oblique condition—owing to the contraction of the eyelids, eyebrows and muscle at root of nose being partially checked by the more powerful action of the frontal muscle. By this law of opposition are formed the peculiar furrows upon the forehead, called the “Grief muscles” which some people can govern at will. The “forearm” is affected and we see people generally comfort a grief stricken one by embracing him with forearm—the moral zone. The tone of the voice is subdued; in grief or melancholia it is generally low pitched, and speech is slow. Tears do not always flow, but the nostrils are often widely extended.

In violent or sudden grief the whole attitude becomes uncontrolled and passes into a physical condition; the voice often rises rapidly in pitch, and we hear violent weeping, screaming and hurrying to and fro; and rending hair and garments by the distracted person.

15. *Love and Affection*, when not confused with pure “animal passion” is soft, tender, and solicitous, and the sensation belongs to the “central” zone, not only of the face but in those portions in various parts of the body which are sensibly affected by it. The forehead is generally smooth and open, the eyebrows slightly raised and arched, “the eyes beaming with a gentle lustre, and smiles playing upon the lips.” There is generally a desire to embrace fondly, as a mother would her child, in which case the forearm is the portion most affected by the emotion.

16. Although *Grief* is a “temperamental” impulse, the act of *Crying* is prompted purely by a physical con-

dition, for it does not generally possess the sentimental feeling that inspires the former sensation. Animals cry, and often very acutely. The characteristic expression therefore is in the *mouth*, and the sensation is felt there first. The corners of the mouth are drawn down and generally the underlip is pushed out and trembles violently. The eyebrows are drawn inwards and downwards, causing vertical furrows.* Consequently there are wrinkles all round the eyes—which are almost closed—short transverse wrinkles are produced across the base of the nose, and the skin is affected on the forehead. The abdominal muscles of the torso—the physical zone—are stiffened and agitated. The elbow—in children or youths especially—is held over the face, in an endeavour to get the *upper arm* (the physical zone of that limb) as nearly as possible over the features, whilst in the standing attitude the weight is borne upon the forward foot. *Crying* is the opposite condition to that of “laughter”—the same muscles being used in a reversed order, and the border line is often overlapped and hysteria—the antithesis principle—ensues.

17. I have already shown the characteristics of intense “fear,” but I do not wish this “physical” agitation to be confused with the sensation of *Horror* which must be classed distinctly as belonging to the “temperamental” zone. Although the same “expression” muscles are used as in “Fear,” there is a very defined difference in the attitude of the body. It is portrayed visibly in the vibration of the nostrils, denoting repugnance, whilst the “forearms”—not the hands—are held “as if pushing away the object;” or

*The compression of the eyeball is of a physical nature—a reflex action—a protection serving to prevent the eye being gorged with blood.

a shrinking takes place, by raising both shoulders, the forearms pressing to the sides of the chest, and the whole body recoiling. The great risible muscle (called the "platysma myoides") extending from the lower portion of the cheeks, down the side of the neck to the upper ribs, contracts powerfully and draws the corners of the mouth downwards. This muscle has been called "the muscle of fright." The respiration is short and hurried and the heart beats rapidly.*

18. *Rage* can be the outcome of a personal affront, and if kept within bounds, I class it amongst the "temperamental" sensations. When, however, it becomes uncontrolled, it should be described as *Fury*, a "physical" characteristic, and distinctly, therefore, an animal passion. Whilst *Rage* remains in the central zone, the nostrils quiver and form the centre of activity, whilst in action the hands become clenched, and the arms often come to

*A very different sentiment and one which is distinctly of a temperamental character and of a peculiar nature, is that which inspires *blushing*. It is not of a "mental" origin, and cannot at all be classed with reason, nor must it be confused with "flushing." We cannot cause a blush by physical means—that is, by any action of the body, and when we try and restrain it the blush often becomes intensified. Darwin tells us that "neither babies, whose moral attributes are not sufficiently developed, nor idiots whose perceptions are impaired, blush, though they flush often with physical desires or in anger." He explains that the sensation is due to the "relaxation of the muscular coats of the small arteries by which the capillaries become filled with blood," a purely nervous sensation. The assertion of Dr. Burgess advocates the theory as to the location of the sensation of "Blushing," for he considers that it was designed by the Creator in "order that the souls might have sovereign power of displaying on the cheeks" (the temperamental zone) the various internal emotions of the moral feelings, "so as to serve as a check upon ourselves and as a sign to others that we were violating rules which ought to be held sacred." Some witty philosophers suggest that "Blushing" was in past ages acquired by women as a personal adornment, as it often improves their looks and causes the eyes to sparkle.

When the mind combats the sensation, a blinking and reflexness of the eye takes place, as the blushing one endeavours to meet the gaze of the beholder, and often tears are excited. In *shame* or consciousness of wrong, the whole body turns away, the eyelids often close, the head hangs on the breast, and one forearm often hides the face. Where a blush starts, and where it ends, is a matter of controversy, though while some physiologists contend that it descends only to the shoulder blades, others state that a blush covers all the exposed parts of the body.

the sides ; but when the passion is ungovernable, the mouth is the distinctive element of expression; it opens, and the lips swell, often the teeth are ground together, and inarticulate sounds issue from the mouth. The "beast" in the human organism convulses the whole body; all muscles are agitated; the eyeballs become exposed and inflamed, and roll about—though there is little mental element behind them—as seen in animals instinctively making their faces assume as ferocious and terrifying an aspect as possible in order to intimidate an enemy. The arms are often stretched forwards, the hands clenching and unclenching, and in standing, the weight of the body is on the forward part of the foot. Sometimes the whole body trembles, the paralysed lips refuse to obey, and the voice "sticks" in the throat, or is harsh and discordant. As in *Terror* there is a rush of blood to the head, the hair often bristles, due to the contraction of minute scalp muscles: the hair in front running in directions opposite to those behind. As in both *Terror* and *Fury* the lower jaw falls and is agitated.

"I could a tale unfold, whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined looks to stand on end,
Like quills upon the fretful porcupine."

19. *Jealousy* is the most difficult expression to cultivate as it is a mixture of various emotions, but is inspired more by the unreasoning elements than by any other; for a dog can be jealous. The sensation is tragically described by Dr. Burgh, who states:

"Jealousy shows itself by restlessness, peevishness, anxiety, and thoughtfulness. Sometimes it bursts out in piteous complaint and tears, then a gleam of hope that

all is yet well lights up the countenance with a momentary smile. The next morning perhaps, the face clouds over with a general gloom, showing the mind again overcast with horrid suspicions and frightful imaginations. Then perhaps, the arms are tightly folded on the breast, or the hands may be violently clenched, whilst the welling blood-shot eyes dart lightning glances of rage and fury. The jealous man, tortured with all these conflicting passions, hurries to and fro, and has no more rest than a ship has, tempest tossed in a troubled sea, the sport of winds and waves. Again, after a while, his passion is for a time subdued, and he dwells in his imagination on the memories of past happiness, and calls up the image of his beloved. Then his monster-breeding fancy represents her as false as she is fair, he cries out as one upon the rack when the cruel engine rends every joint and every sinew snaps. Anon, he casts himself upon the ground, then springs up, and with the look and action of a demon bursting from the abyss of hell, he snatches the instrument of death, and after stabbing the woman so loved, suspected, hated, and lamented, plunges the dagger in his own heart, exhibiting a terrible proof of what a man may become by the indulgence of an infernal passion."

This is a description of active jealousy in which a man has lost all sense of control. The sensation of jealousy can, however, generally be checked from violent exhibition and merely displayed by feature and general bodily passive demeanour, that is, without too great a betrayal. "Envy" is jealousy in a mild passive form.

20. In *Hatred* the emotion is dominated by the central zone, but as the expression generally possesses an ugly twist of the mouth it shews that the sensation is tinged with the unconscious "animal" desire of "biting," which sometimes causes the teeth to "grit." The face is often turned away from the object of hatred whilst the eyes turn towards it. This movement of the eye in

opposition to the direction of face is also seen in a look of *Slyness*, and the reason for this is suggested by Spencer as a natural desire to see something on one side of the visual field without being supposed to see it, which creates a tendency to check the conspicuous movement of the head, and to make the correct adjustment entirely with the eyes, which are therefore drawn very much to one side. Hence, when the eyes are turned to one side, while the face is not turned on the same side, we get the natural language of what is termed "slyness."

21. In simulation of active *Insanity*—in which characteristic there is, of course, neither a mental nor moral element, being a negative condition—the lower jaw protrudes, whilst the cheeks are deeply furrowed, the nostrils are raised and extended on account of the irregular respiration, and the underlid of the eyes pucker whilst the eyelids are stretched open to their full, the eyebrow muscles strongly furrow the forehead, and when the mind is physically agitated the hands often dishevel the hair.

A stupidly intoxicated man has all his muscles relaxed; he has passed beyond all mental bounds, whilst his moral element endeavours to instil as much sense of shame into him as to cause him to raise his brows muscle in a vain endeavour to open his eyes over the lids of which he has lost control, and this gives him a stupid expression. His attitude, though eccentric and uneven, is generally with the weight of body thrown forward, and his sudden backward movement is an unconscious attempt to keep his balance.

There are still many "expressions" that can be depicted upon the human countenance which arise from



“MADNESS”

specialized zones, but those already described are the main ones, and all those sensations omitted are merely gradations or differences in degree.

CHAPTER VIII.

DANCING.

“ Now come, bind up your hair, and leap like fawns ;
Now strike the measured tune which cheers the chorus ! ”

It is a common error to suppose that the principal feature in the Art of Dancing lies in the systematic position of the feet, for natural dancing, apart from the set foot movements of the ball-room, takes the form of impulsive bodily movement which is inspired by inward emotions ; an outward manifestation of sentient feeling. Every joyous caper of a dog ; the gambol of a colt ; the graceful play of a cat is a dance, and the clapping of hands and merry skip of a frolicsome child, or the demonstrative exhibition of love, grief, or pleasure by a vivacious girl comes within the same category. There is no display in nature more beautiful than the spontaneous games of healthy graceful children who scamper in the forest glades or skip and leap in the shallow watery elements on the sea-shore, untrammelled by convention and unrestricted in bodily movement. They aptly illustrate the origin of dancing, by their runs, leaps and skips ; and their spontaneous actions prove that dancing is an inherent and natural impulse which permeates all creation.

“For what are breath, speech, music,



ARABESQUE ”

In just the same way that the rhythm of a poetic rhapsody in the primitive past inspired the birth of music to accompany it, so the graceful poises, movements, gestures and genuflections of the body in the abandonment of spiritual ecstasy and worship, of joy, grief, or of festival, inspired the muse.

Dancing, we all know, was utilized in the classic past by bards for the purpose of illustrating their poems and musical fantasies, but we cannot now conceive our poets or musicians "stepping it" to the rhythm of their own composition. The spectacle of our Poet Laureate exhibiting his physical agility in such circumstances would appear incongruous to us. Yet we read—upon historical evidence—of Homer dancing, Thespis, Pratinas and many other classic poets becoming dancing instructors in order to explain their works intelligently. We are told that David was not ashamed to dance a spiritual measure before the Ark, and Miriam's movements were praised for their dignity, grace and dexterity.

The same rules of Dancing appeared to govern the performers in the religious and other festivals over 3,000 years ago. We have frescoes and other records from Ancient Egypt which seem to justify this statement, and later by 600 years, we discover works and drawings written and made by the historians of classic Greece, proving that the laws of kinetic balance applied to gesture and all bodily action. In that idyllic period, a bad dancer was looked upon with the utmost contempt, was ridiculed and even pelted with stones. That the ancient dances must have been elevating and inspiring is acknowledged by nearly every historian, and Lord Bacon* specially

*He is recorded so to have condemned and satirized the Waltz, in his day, as to describe it as "Two cockchafers spitted upon the same bodkin."

eulogised the Pyrrhic War dance and Astronomical Dance (which Plato designated a "Divine Institution") and those performed at Bacchanalian Festivals.

"A lilt we'll sing to the 'Waking of Spring:'

All Nature is joyous and free ;

For Winter is past and Spring-time at last

Bursts with a soft melody.

Evœ Bacché lo lo lo

Evohé Iacché lo lo lo.

* * * *

For 'Rousing the Corn'—in the soil it is born—

We pipe to a joyous refrain ;

With thyrsi and lute, with cymbals and flute

We pray for a plentiful grain.

Evœ Bacché lo lo lo

Evohé Iacché lo lo lo.

The dancing performances in the days of yore were usually illustrative of some ideal conception emblem, or inward feeling, or were symbolical: it was the Romans who commenced to abuse the art and made dancing repulsive.

There were three distinct orders of Dancing: Serious, Stately and Religious; Wild and Merry; and the third, a happy combination or blending of these extremes.

According to ancient authorities, Dancing possessed three fundamental states. These divisions appear in a passage of Plutarch written nearly 2,000 years ago, relating to Greek dancing. He stated that the art comprised "Motions, Postures and Indications. Motions," he writes, "were of the greatest use in depicting actions and passions: Postures represented arrested gesture; and Indications were not mimetic at all, but consisted merely in pointing out certain objects such as the heavens, the earth, and bystanders."

Dancing in those days was not only practised for spectacular performances, but the art served to illustrate some national event or to interpret a poem, so that Music, Poetry and Dancing were each considered incomplete without the other. The three arts grew up together as one whole, as appears from the technical terms we associate with music and poetry, such as "foot," being the smallest division of a verse in poetry, and which referred as well to the "arsis" and "thesis," or raising and placing down the foot in marching. Plato himself must have been well versed in the rules which governed the art, and even to have considered it of educational value, for he is stated to have performed cyclean dances in person with a ballet of boys, and wrote of Lucien that "he well observed that in no other art is so equal an activity of mind and body required, the leading idea must, as it were, penetrate the whole body in order that each movement may be a speaking impression of it." The art of Dancing in his idyllic period was considered to present in every way the "Poetry of Motion."

The dancers of Ancient Egypt and Greece often exercised a weird fascination over their audiences by their slow and silent movements in which the law of balance was perfectly preserved, for when apparently stationary they allowed the nervous energy gradually to flow into one leg which supported the body's weight, the head slowly inclining in that direction, and when the torso was slowly swayed the weight was shifted from one foot to the other, the arms, meanwhile, hardly stirring from their position of rest except to assist gently in the balance.

Although for a period of 2,000 years dancing deteriorated, yet we hear of Catherine de Medici and Louis XIV

striving to revive it and bring it to a level with other Arts, and even in 1740 we read of Lord Chesterfield pronouncing his opinion upon its merits, for in a letter to his son he wrote that he considered that lessons from the celebrated dancing master of that day would prove of more practical benefit than a study of the Works of Aristotle. All attempts up till now, however, of restoring the beautiful Art have been but flickers of the candle, and in our own history it lost its brilliancy even since the reign of Queen Elizabeth.

Dancing as a system forms almost a complete physical training, the correct aesthetic balance movements exercising every muscle of the body. That it influences longevity is instanced by the dancers in the past epochs, who were noted for their elegance, actually exhibiting their powers at the ages of a hundred, and one hundred and twenty years—a great contrast to the poor statistics of age limits reached by our modern athletes. Dancing has, from remote times, been encouraged by the most learned of men who perceived its merits, arguing that the gracefulness of the body was a reflex of a healthy mind.

The salutary effect upon the mind produced by dancing properly taught, is very great, and it is not unusual to witness a wonderful transformation in a child from a nervous, shy, apparently dull, stupid, and inattentive disposition to one in which vivacity, brightness, and grace, are the most distinguishing features. The art often inspires beautiful thoughts and ideas, and encourages originality, bringing out in the person of the little pupil charms never before suspected. It develops quick perception and rapid thought, and this idea of its uses suggested to the philosophers of old that it

should form part of every person's education. The Spartans of Lyncurgus' day compelled all children above five years of age to practise dancing, which art, indeed, formed a very large part of their physical training.

Centuries of ungracefulness in general deportment, in the pursuit of tasks that tend to deform the body and to render our joints stiff and our muscles unplastic, have produced further unplasticity of muscle (especially those surrounding the trunk that are required for graceful bending) and encouraged awkwardness of gait, and in consequence the wrist, ankle, knee, neck, elbow and other articulatory parts are stiff and unresponsive to a natural desire to perform a movement gracefully and with facility.

In all physical exercise the greatest attainment, combined with balance, should be, undoubtedly, flexibility. Without this, no beauty of action or graceful poise can be attempted. In order to obtain this plasticity of the physical parts, certain relaxing movements should be followed, so that a ready muscular response is developed in any portion of the body. (See Chap. 9.)

The pose of the body in æsthetic dancing should be upon the ball of the foot (and not on the toe or heel), and the knee of the supporting leg, in most movements, should be straight, but not so rigid as to destroy the spring in it. Dancing should consist of flexuous, yet controlled, movements during which the various parts of the body respond to each other in harmonious sympathy. Directly the big toe and knee are stiffened, the body muscles and leg bones become "locked" and the torso generally too rigid, and the action appears restricted.*

*The "stiffened" toe balance is in reality a freakish trick used in ballet dancing that appears to have been introduced during the public careers of

Whilst the free-action dances represent the spring, glide, leap and run, the stately movements of the minuet illustrate the walk idealized, and also emblemize man's gallant attitude and attention toward the women, and her response and reception of these observances as her due. Whilst in a quick and merry dance a momentarily awkward attitude can quickly be rectified, perhaps before it is observed, in the slow action of a deportment dance an ungraceful movement or unbalanced poise would be distinctly noticeable. Also in comparing quick and lively steps with a solemn and stately gait, whilst the former should possess strongly contracted as well as relaxed movements and gestures, the latter form of dance has neither, every action being steady and firm, yet easy and flexuous. The arm and hand, leg and foot, are never quite relaxed at the wrist, shoulder, knee or ankle, yet there should be no stiffness.

The actual training for operatic, ballet, or even classical dancing, covers several periods. The first is what is called "Side practice,"—that is, it is performed at the bar fixed to the wall. A description of a few exercises are here given.

Noverre, Taglioni, and Camargo who prided herself upon her ability to execute "entrechats" four or five times in that enforced position. The severity of the training often taxed the youthful aspirant to an extreme degree if she underwent the course which led to such acrobatic distinction, for it entailed foot-massage, which forced the foot and toes outwards. This encouraged "flat-foot," but in the endeavour to obviate this defect, the toes were often bent or forced downwards, all of which unnatural manipulations were generally accompanied by great pain and discomfort.

Many teachers of ballet resort even now to this barbarous method, but the most progressive ones strengthen the feet of their pupil first by remedial exercises which render the muscles that control the big toe firm and strong: and never resort to those abnormal measures which generally deform the foot. Clever instructors, in fact, employ corrective measures for strengthening and making elastic any set of muscles which require them in order to make all parts of the anatomy physically balanced.

SIDE PRACTICE.

Pliés: To bend both knees equally and as far as possible until the thighs form a horizontal line. The heels are raised in the closed positions.*

Grand battements: To lift a straight leg sharply from the floor waist-high or further, starting and finishing with in-step pressure.

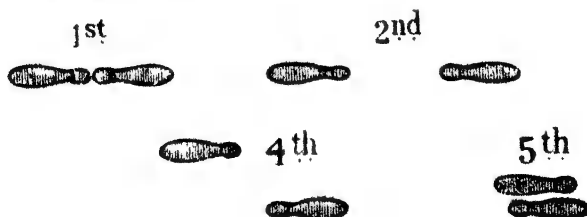
Battements tendus (held): The first portion of the grand battement, the instep is fully arched and the foot may be at the front, side, or back.

Battements-en-rond: A grand battement with a circular sweep from the 5th position in front to the 5th position behind, or *vice versa*. It passes through the 2nd position at which moment the leg should be well above the waist line.

Bonds-de-jambe à terre: A movement executed by the swinging thigh and arching instep of the working leg; the toe does not leave the floor. The pattern traced should be an oval.

Battements frappés: A sharp cutting movement of the leg executed by the knee and ankle only; the thigh must be kept still.

• Foot Positions



CENTRE PRACTICE. ADAGE.

Chassés: A glide to any open position finishing in a *Plié* with arms lowered. It commences with the supporting knee bent and the working instep fully arched.

Posés: A position with the weight of the body on one straight leg; if the other is at the back it may be bent or stretched, forming either an Attitude or Arabesque. Various arms are used.

Rélevés: To rise from two feet or one foot on to the half point, or full point of one foot, from a demi-plié in the 5th position.

STEPS.

Pas marchés: In this walking step, each leg executes a developpé movement and the weight of the body is transferred in a plié in the 4th croisée.

Glissades: A preparatory step for a travelling step, stepping from the 5th on to the demi-pointe with any open position, closing in the 5th and finishing in a demi-plié.

Pas de chat: Springing in the direction of the 2nd, raising one leg at a time, and bending the knees whilst in the air: the movement starts and finishes in the 5th position.

Fouetté movements: Short sharp movements to and from the open positions. The swish is obtained by placing the ball of the foot down before fully arching the instep.

SIMPLE STEPS OF ELEVATION AND BATTERIE.

Changements: Springing into the air in the 5th position and changing the position of the feet once before alighting.

Entrecbats: Two changes of the feet before alighting; a petit-battement with either leg.

Stage solos, and ballet dancing as well, should be endowed with special significance, representing some emblem, the elements demonstrating a physical sensation or mental emotion; cinematically interpreting a musical fantasy or telling a story, illustrating a love poem or tragedy. In an excess of joy or animal spirits a dog

will yelp, a horse will prance, or a child will skip. It will be observed that the face of the latter in his portrayal of happiness is animated first of all, then the clapping of hands, swaying of body, followed by feet movements, are outcomes of his intense emotion. As I stated earlier, this visible exhibition of inward sensation is the birth of dancing, and, inversely, no actual dance, in which the laws of grace are maintained, should be executed without some motive or meaning to inspire it.

In interpreting a musical symphony by the medium of dancing, it is necessary that the theme first of all is discovered ; what tale it tells, for it must contain some story in the same way that a painting does. The producer of a ballet endeavours to get in touch with the idea which inspired the composer of the musical selection chosen. Once the "spirit" of the music is interpreted and *felt*, then the "character" of the dance is formed, a general scheme of grouping and movement arranged which illustrates the broad principles, after which the collective and individual body rhythm are selected which control the movements of the feet, and "steps" are formed.

Spenser wrote :—"In dancing or acting, the proper disposal of the arms is often the prevailing difficulty. Arms often appear in difficulties, are held stiffly, in meaningless attitudes, are checked from swinging in their natural bent, and do not assist the natural equilibrium. A good dancer makes us feel that the arms are of great use and assistance. In all flexuous movements the arms help to maintain the curve of beauty and grace."

Equipoise is, of course, the principal feature in the aesthetic art of dancing, and in every leap, skip or jump the balance should easily be maintained, or a discordant

posture becomes apparent. Simple balance exercises should be practised before rhythmic movements are executed.

SOME ÆSTHETIC MOVEMENTS.

1. (a) Presenting hands straight forward, weight on right foot. Left foot toe supported behind. Head thrown back.
- (b) Lowering the arms, carrying them slightly backwards. Lowering the head, and transforming weight on to back foot.
Come to first pose and repeat *ad lib*.
2. (a) Turning torso sideways to right or left ; fling both arms upwards in gesture of appeal ; weight on front foot, back foot in toe support.
- (b) Turning *slowly* about and transferring weight to opposite foot ; lean slightly forwards, bowing head on elbow of front arm, back arm *slightly* raised.
- (c) Gliding back foot into half kneeling position. Lower the head and arm on to the front knee. Pose.
Suggested music "*Cypress Trees*" (Resignation), by Gustave Lind.

ÆSTHETIC STUDIES.

Music : "*The Wood Nymph*."

("The Silent Mere"), by Gustave Lind.

THROWING KISSES.

1. (a) Two little running steps to right, out on right foot, left leg extended behind, blowing kiss with right hand, arching torso and looking up.
- (b) Repeat to left and again to right *ad lib*.
(16 bars, pages 5 and 6).

PICKING FLOWERS.

- (a) Three tiny running steps to right, looking towards left on the ground.
Three tiny running steps to left, looking towards right on the ground (hands held slightly out to

- (b) Pas de chat to right, pick up flower, and hold it up (4 bars).
- (c) Tiny little runs in a circle to the right, looking at flower held at arm's length (3 bars).
- (d) Right foot, 5th foot-position. Pose, throwing back head and smelling flower (1 bar. Repeat *ad lib.* 8 bars).

Æsthetics should form a study in which constant variation is attempted in poise and action. Balance attitudes should be adopted suddenly by arresting a run or walk, and assuming a poise as in the act of listening, a crouching as in fear; fleeing, recoiling, flinging, picking grapes, flowers, or gleaning, reaching forward as if peeping, and if in all these attitudes the body feels thoroughly supported and steady, it proves that it is harmoniously balanced, but, of course, the correctness of the positions must be criticised. It is imperative also that from each poise the former movement—which had been arrested—could be assumed easily and without hesitation.

In æsthetic dancing, take a symphony of a celebrated composer, and, as before suggested, endeavour to interpret its meaning, for no great artist writes for the mere gratification of recording a series of harmonies or a line of melody; he writes for a significant purpose, one in which the intelligence is employed. If one can mentally depict the thoughts which inspire the musical composer's creation and divine its story, the soulful impulses which dominated his mind will similarly be aroused in the listener, and as the mental faculties grasp and become imbued with its spirit, the æsthetic element in every human temperament responds, and if the agent of expression is kinetic, the limbs, head and torso act as interpreters, and a dance follows, each phase

of emotion or sensation recorded by movement.

It is, of course, an impossibility to write a practical treatise upon rhythmic impulses of movement in the shape of a dance, for not only are there governing us so many transient and fleeting emotions, which are indescribable, but no two temperaments are affected quite alike, and there is, besides, an individuality in each person's method of response which should not always be completely eradicated. It is only possible, therefore, as I have attempted, to describe the primary principles of the dancer's art, and to allow the inventive faculties of the teacher or student free scope to record her own subjective impressions.

CHAPTER IX.

DANCING (contd.)

"Dancing, like a corporeal poesy, embellishes, exercises and equalises all the muscles at once."—*Jean Paul*.

DEVITALIZING EXERCISES.

In standing, if we raise our arms and direct our nerve force as far as the wrist only, and withdraw it from the hand by an effort of will, it immediately drops limp and inert (or should do so, but, owing to our handicapped condition, there are few people who can drop the hand from the wrist and allow it to hang lifelessly at first; instead, the fingers are voluntarily moved downwards, and do not fall in response to gravitation.) If again we withdraw the energy at the elbow, the fore-arm should drop down, but inwardly, in the same lifeless manner; and then, if the energy is completely shut off from the limb, the whole arm becomes "de-vitalized." The same withdrawal of energy at neck, waist and back produces complete prostration. It is this limpness which saves the baby from injury and often prevents a drunken man from irreparable damage. The strain and effects of a fall are generally due to the awkward attempts to save oneself, for the limbs become on these occasions tense and stiff.

These de-vitalizing exercises help to build up graceful,

flexuous movements and have a threefold purpose (*a*) mind concentration ; (*b*) muscular responsiveness ; and (*c*) flexibility of joints.

A student should commence by de-vitalizing the fingers at the knuckles, and in that condition shaking them ; he will find this at first extremely difficult. Then the hand from the wrist should be de-vitalized by letting it fall limp, and it should then be shaken up and down, laterally and rotatorily. The vital energy should then be suspended at the elbow and the limp forearm should be shaken in a similar manner. The upper arm should then be raised, the energy withdrawn, and the whole limb should fall a dead weight at the side. When both arms are treated in the same fashion the trunk should be bent forwards at the hips to allow the limp arms freedom, and if the body is then moved from side to side the arms will be shaken as dead weights. The de-vitalizing of the head at the neck follows, the chin falls forward, and by the rotatory movement of the two shoulders the head hangs, and revolves in a lifeless manner. The devitalizing of the torso is from the hips. By standing upon a stool, each leg can be de-vitalized in a similar degree, and the foot should be oscillated rapidly from the ankle. If, after careful and systematic practice, the student should stand with his weight upon the back leg, bending that knee, with the body curved forwards and the head lolled backwards, and should then withdraw the energy from the supporting leg, the whole body should drop unhurt to the ground. But it must be borne well in mind, in executing this feat, that the energy should be withdrawn in order from the nearest channels of motion to the brain first, so that the energy from the head and arms followed by the torso is suspended in this systematic manner before it is withdrawn from the leg upon which the body is supported.

Constant practice of these exercises will produce physical elasticity, by giving the student power over the distribution of energy. It should next be realized that all

graceful postures assumed by the body—except those of rest—should demonstrate an attitude of arrested action, a position that a dancer, suddenly ceasing her movements would unconsciously assume whilst maintaining a perfect balance.

No. 1 attitude (see Chap. iv. p. 72) should be assumed, and a foot with toe pointed advanced, the head thrown back as the weight becomes borne more strongly upon the back leg, the forward leg should be slowly raised—the foot following the knee—until as horizontal as possible, the foot remaining off the ground, at the same time the arms gradually swept backwards as far as possible in order to preserve a balance, the head remaining upright; then as the leg is slowly lowered and the foot swept towards the back, the arms are brought forward and extended, and then moved back to their original lateral position as the foot is slowly lowered to the ground; finally the arms slowly drop to the sides; when the whole action should be repeated with the other leg advanced.

In another exercise No. 2 should be assumed from No. 1, then the toe of one foot advanced and the leg slowly raised forwards (the body will unconsciously arch backwards), then the raised leg should be slowly swept round to the side and continued to the back, the arms moving slightly in the opposite direction to that of the leg, and then to the front in order to balance, the torso stretching forwards, as the leg becomes extended backwards. Let the toe of the raised foot sink to the ground, resting about a foot behind the supporting foot, raise the heel of the latter (the “strong” foot) and then swing the extended arms and trunk round to face the opposite direction, and the former position will be assumed with the toe forward and pointed. This foot should then be drawn back and the other toe pointed, and the exercises repeated.

Another balance exercise should be practised in which the arms should be stretched forwards, the feet crossed and the body gradually lowered to the ground in a seated

attitude, the torso bending more forward as it sinks lower, so that there is no sudden drop. Even rising in reversed movements should be attempted after a time. All these attitudes and movements should be practised until ease and dexterity are obtained.

A DESCRIPTION OF GAVOTTE.

(The opera *Ermine* is selected. Two verses of the refrain are sung whilst dance proceeds). If it be danced in Old Comedy costumes, swords are worn and utilized, but in modern evening costume of the men—with, however, knee breeches—walking sticks or merely embroidered handkerchiefs could be substituted.

After taking position with partners,—according to the illustration—the first opening bars are taken up by a stately bow by the man, and a curtsy by the lady. Each complete figure of the dance takes up 8 bars, the commencement being the opening words of the chorus. The first movement consists of a crossing and change of places by the partners which action takes up 2 bars, the gentleman stepping behind the lady; the next two bars are occupied by a bow and curtsy, and during the remaining 4 bars the action is reversed and the man passes in front. In detailing the walk, the partners, as they well raise their right legs—at the knee—and point their toes, look over their left shoulders in the direction of one another, taking one step forward and bringing their left foot in a half step behind on the 2nd beat and continuing the right foot in a half step for the 3rd beat, then advancing with the left foot repeating the former movement, then a whole step forwards by the right foot, twisting the body round and drawing the left foot back to prepare for the bow which should be slow and dignified. During the next 8 bars the front two pairs of partners turn their backs and walk outside the opposite couple who advance up the centre, the man's left fingers

GAVOTTE

UP STAGE

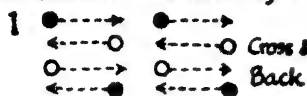
○ Ladies

● Men

from "Join in" to "Mars delight"

"When the music"

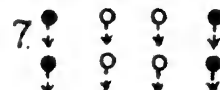
"Tete à Tete"



Cross
Swords

"Lightly step" ... "dos-a-dos"

SAME AS 3.



Front retire
with Swords
crossed

"O Fairest" ... "elated go"

DITTO



"O Fairest" ... "elated go"

REPEAT OF MUSIC - NO SINGING



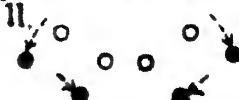
Ready to go
to corners
for Swords.

REPEAT OF REPEAT



"Stepping sprightly" ... "still prolong"

LAST 4 BARS



DOWN STAGE

supporting the lady's right hand on a level with their ears, and his left foot advanced to her right, their faces being always turned toward the foot that bears the body's weight ; the walk ends with a bow, the whole movement being repeated, the former central couples traversing outside to regain their first positions. The 3rd movement consists of all walking forwards, 2 couples in a line, the right foot of one partner, as before, opposing the left of the other, finishing with a bow to cover the 4th bar, then all wheel and reverse the direction, and on the last beat of the 8th bar the men step into the centre and then circle to the right whilst the ladies circle outside to the left ; reverse the movement, finishing at the end of the 8th bar by a deep obeisance, which completes the first verse. The second verse immediately follows, and the men advance to corners whilst the ladies glide to the centre ; the men—if swords are used—drawing them or taking them from kneeling pages at their respective corners ; each man slowly raises his sword—or stick—above his head, holding it by both hands—handle and tip—as each slowly pivots and faces his partner, the ladies extending flexed arm towards them. Thence the men circle to the right, and the ladies, holding the opposite ladies' hands, circle to the left, then turning round and reversing the direction to complete the 8 bars. At the end of that movement the 4 ladies are two and two, the centre ladies facing front, and men on each side, in which position they cross swords over the ladies, and all step forward for 4 bars, then turn round, changing their sword hands, and walk back. No. 8 movement is the most difficult, in which the men step forward toward the centre, taking hold of their partners' left hands with their left, and half-circling their partners' toward the back of them, and then cross swords with their opponents for 2 bars, clashing them, when the lady half-circles backwards toward the centre, raising her right hand toward her opposite lady, for 2 bars, after which the whole movement repeated during the remaining 4 bars, which ends the second verse of the vocal refrain. The last action places the ladies in the centre,

and for the 9th movement—danced without singing—the men circle the ladies in an opposite direction to that of the latter, in the same way as No. 6 action, for only 4 bars, when, for the 10th movement, the ladies facing the front, followed by those behind, glide forward, out and round the front men, who have crossed swords over the centre between them and the back men, round the latter, and on their return journey between the men again to their former positions. During the last 4 bars of the Gavotte the 2 back ladies step to the right and left respectively of the 2 central ladies, and the back men do likewise, the front men stepping slightly toward the centre, which forms an inner concave (half circle) by the ladies, and an outer half circle by the men, and, as they raise their weapons aloft the ladies curtsy, after which, as the latter regain their upright positions, the men sink on one knee and kiss their partners' hands.

CHAPTER X.

THE ART OF "MAKE-UP."

"Nay, nay, Lady Sneerwell, you are severe upon the widow. Come, come, 'tis not that she paints so ill—but when she has finished her face, she joins it so badly to her neck, that she looks like a mended statue, in which the connoisseur sees at once that the head's modern, though the trunk's antique."

So said Sir Benjamin Backbite, and he was only recounting the prevailing custom of the times in which Sheridan himself lived, when both men and women in the fashionable world sought artificial aid to enhance their appearance. Only the victims of a poor "make-up" were ridiculed, those who beautified their countenances and were able almost to illustrate the axiom "*ars est celare artem*," were envied.

The art of "make-up" dates from pre-historic times, in which disfigurement of face, contortion of body, or the fashion of dabbing the features with pigment, earth or clay by which to disguise themselves, accentuate their beauty, or render themselves conspicuous and out-of-the-common, was artfully practised by the savage tribes of the most ancient period. The art of dissembling, or the desire to inspire envy in others, is a very human attribute, and it follows that any resort to



artifice by which a semblance of beauty can be acquired is a natural temptation.

The dyeing of the skin was a common custom in the days of ancient Egypt, and ever since, the art of the brush and pencil has assisted or distorted nature amongst all races of man. It was especially utilized in the carrying out of religious ceremonies, of Festivals of Rejoicing or Merriment. The mask was worn during stage impersonations in the early days of Dramatic Art, as the Greeks, especially, were averse to realism being depicted, but the chief reason was not so much a desire to disguise, as to represent in bold contour the predominating characteristics of the part played, in order that the features might clearly be seen by the most distant spectators.

Consequently a great number and variety of masks had to be employed, and this practice had the advantage of permitting many rôles to be taken by the same actors during the progress of one play, as the change of feature was almost instantaneous, the mask affording a complete and effective disguise. Various masks were depicted, one the visage of a sunburnt, uncropped soldier, as if he were just home from a strenuous campaign; another that of an aged man with a half-bald, grey or white pate; others represented the stern father, unhappy mother, beautiful daughter, the villain, the bully, the parasite, the lover and poet, the funny man, and many other characters, the colour and arrangement of hair, and the peculiarity of complexion, forming the most distinguishing features. Lovers generally possessed a pale, melancholy caste of countenance, whilst menials were designated by the redness of their locks. The masks worn by boys, who invariably represented female parts, were very varied, many types being manu-

factured to meet the demands of the authors, who in those days usually represented the principal rôles themselves. The latter were therefore not only actor managers, but actor-authors.

The origin of stage "Make-up," however, is generally associated with Thespis and his travelling cart; he and his assistant smeared their faces with wine-dregs or coloured clay. Too much originality should not be ascribed to this actor, however. He is credited as the Father of Tragedy, but the virtue of dispensing with the stiff paste mask should at least be shared by the poet and actor, Livius Andronicus, nearly three centuries afterwards, who endeavoured to replace the mask by painting the features. By the time the great Roman actor Roscius appeared upon the scene after a lapse of another 200 years (he thrived just before the Christian era) the wearing of this face covering was quite optional, although this clever artist, owing to a disfigurement of his eyes, presumed to be a squint, preferred to conceal his own features.

Since those times the immobile paste mask gradually lost favour and was discontinued, but a substitute had to be adopted so that the caste of countenance could still be discerned at a distance. This necessitated the features and skin being covered with colourings and markings. The features, being exposed, possessed the advantage of mobility, while the expression upon an inanimate mask, of course, remained fixed. It formed a great innovation when facial display was allowed to assist in the rendering of a part, for in those early days it was not part of an actor's art to portray visible emotion except in a burlesque fashion. The voice was his greatest asset. This wonderful organ has deteriorated

since then during the exigencies of civilization, but stage craft in every other form including the art of “make-up,” has rapidly improved.

The ability to disguise the features and yet to present a “make-up” to appear as natural as possible without any pencilling or joinings being discerned from the auditorium, is becoming more universal amongst actors. Most of our noted impersonators on the English and Continental stages are past-masters in this respect. True it is that the “medium” for “make-up” has improved during the last fifty years, as before that period dry colour, which was not so serviceable as the grease paints now in vogue, was used on the face, not only upon the stage, but in private life by the fair sex. So skilled are the artists in facial adornment to-day, that the Society dames of Sheridan’s day would shed tears of envy and regret, could they witness the transformation that can now be accomplished by the aid of modern pigments.

The art of stage “make-up,” however, is by no means so simple, as varied characters have to be represented, each necessitating the employment of special devices, whilst even in depicting youth, health, and beauty, particular types would demand a special shade of skin pigment and colouring. For instance, a maiden of Anglo-Saxon origin would require a different complexion and characteristic countenance from that of a Turkish Jewess, whilst a similar distinction would be made in the male youths of various nations. What is called a “Juvenile” part requires a “make-up,” as a rule, in which the freshness, clearness and colouring of skin illustrates perfect health, one in which the youthful features have not become too much discoloured or

tanned by the sun, unless he or she is a denizen of the field or sea, the "tanning" being more pronounced for the latter vocation. The eye is more brilliant in youth than in later life, and the transparency of the skin close to the hair of the eye-brow and head is intensified by the soft greyish-blue shade that is always discernable as the flesh blends into the hair; if this were not shewn the character would have the appearance of wearing a wig: a falsity of "make-up" would be discovered.

The lighting of the stage of course influences the "make-up" a great deal, according to whether it is brilliantly illuminated, dull or more intense from head-lights or footlights; for it must be realized that artificial light does not diffuse or reflect as daylight does, and similarly that the soft beams of the moon cast a deeper gloom in shadows than do the rays of the sun. An indoor illumination therefore, possesses this drawback, that "high lights" are brilliant but shadows are deep, and allowances must be made for this in the "make-up" of the face. Years ago, the stage-lighting varied so much in brilliance in the different theatres that a "make-up," to suit one stage, would not do at all for another, for the strength of one lighting would pale a countenance, whilst the weakness of another would cause the face to appear too highly coloured. Such general improvement, now-a-days, has been made in all stage effects that the contrast between the lighting of different theatres is not so apparent, but still the actor cannot utilize the same "make-up" for every stage: he has to vary and adjust it to suit the "lighting effects" of the particular theatre in which he performs.

When the artist is seated before his mirror in the dressing room preparatory to "making-up," the strength of

the stage lighting should be taken into consideration in the arrangement and intensity of the artificial light by which he works. He should have observed—if the Theatre or Hall in which he is about to perform is out of date and does not possess the latest improvements—whether the headlights or footlights are the stronger, whether limes are used, and whence they are directed, for all these details affect the “make-up.” For instance, weak footlights and strong top lights would necessitate a stronger colouring upon that part of the countenance that received the greater glare, in order to balance those portions which have less light upon them, while the stronger the constant glare the deeper must be the colouring of the pigments used in the first coating, as well as in rouging. Consequently, when arranging his *cosmetiques* before applying them to his face, an actor endeavours to arrange the lighting accordingly.

The art of “make-up” has been much assisted during the last three or four decades by the improvement in stage lighting, and the skill of the perruquier has increased with the advance in the manufacture of cosmetiques—or grease paints—of all shades and varieties to suit the requirements of every character and nationality. These paints have great advantage over the dry coloured powders used of old, and if the face is first prepared, the smearing of the pigments does no harm whatever to the skin, and in fact, often improves some complexions.

It is, of course, assumed that by the time the final rehearsal is reached the actor will have so perfected himself in the rôle he is undertaking that he has acquired a habit of assuming the correct manner, deportment, gesture, and other characteristics, and even the ex-

pression of features, so far as their shape will allow, before he commences to disguise himself. He must not rely upon pigments and clothes only to portray in outward appearance the character he is impersonating. In "make-up," the pigments should be used as sparingly as possible, for it should be borne in mind that a very thick covering to the face must retard the facility in expression. If it is possible also to use one's own hair by arranging it to suit the character so much the better, as wigs are not always comfortable.

A "make-up," however suitable for daylight, is rarely effective when seen in artificial light, and a face undergoing treatment in the latter condition looks almost, repulsive, if not ludicrous, when exposed to the sunshine.

A knowledge of the characteristics and uses of the various grease-paints is essential to every actor; the most popular maker of these cosmetiques being the German "Leichner." Most of the sticks or pencils are numbered, those intended for general use in the broad groundwork of the complexion being Nos. 1, $1\frac{1}{2}$, 2, $2\frac{1}{2}$, 3, $3\frac{1}{2}$, 4, 5, 6, 7, 8, 9, whilst others are manufactured to combine and mix with the complexion tinting, such as carmine, vermilion, chrome, and white. There are also thinner sticks that are called "lining pencils," and composed of Lake Madder, brown, light and dark slate, and blue colours, as well as white and black.

To describe their uses in order :

Stick No. 1 is rarely utilized except for the high-lights of fair complexions, or perhaps those ladies who desire an especially delicate flesh tinting often observed with auburn hair.

No. $1\frac{1}{2}$ is a popular light fleshing, used for ladies, especially those performing very fair soubrette parts, but it is usually mixed with No. 2 or used for high lights.

No. 2, is a flesh colour commonly used by both sexes. For a man it would be suitable for a very fair "make-up."

No. 2½ is a slightly bolder pigment, imparting a healthy hue to the face, and is consequently generally used for "leading Juveniles," and is the most popular.

No. 3 as a groundwork is utilized for men's florid complexions and often for country girls.

No. 3½ a sunburnt flesh tint, suitable for men over twenty eight years of age. It is often slightly mixed with No. 4 for lower part of face, and the forehead, which is usually shaded by the hat brim, should be lightened by 2½.

No. 4 assists those faces that require a ruddy complexion, such as countrymen, sailors, soldiers, and others who lead outdoor lives.

Nos. 5 and 6 are yellowish complexion tints—one slightly darker than the other—and are utilized for old age "make-up" especially of men.

*"I have lived long enough; my way of life
Is fall'n into the sear, the yellow leaf."*—Shakespeare.

No. 7 for a brown-yellowish complexion as that of a Creole, Mulatto, and those of a fair negroid race.

No. 8 Armenian bole, a Reddish-brown pigment, employed for the skin fleshings of Indians.

No. 9 is a very dark sunburn shade.

No. 10 is used in conjunction with other complexion shades, such as Nos. 5 and 6, for the varied flesh shades perceived in Egyptians, Italians and other swarthy races.

*'He was a man as dusky as a Spaniard,
Sunburnt with travel.'*—Byron.

Other pigments are : 11, Burnt umber,
12, Black.
13, Reddish-brown.
14, Chocolate.
15, Brick-red.
16, Dark Brown.
20, White.

Chrome is also used in combination with Nos. 5 and 6 pigments, for very sallow complexions, and those of

Asiatic origin, mixed with Nos. 3½, 4 and 7.

The Carmines Nos. 1, 2 and 3 are intended for rouging the cheeks and lips and assisting various parts of the complexion in imparting a healthy glow to the skin. Vermilion is utilized for the same purpose, especially for the lips, although special lip salve is preferable.

“ *Your colour, I warrant you, is red as any rose.*”—*Shakespeare.*

This red is also used for the complexions of comic characters and clowns. White should be sparingly used so far as lightening the shades of complexion is concerned, but is very useful in this respect when carefully applied; it also brings into prominence certain features of the countenance by “high-lighting” them. Its main use is for whitening the hair in parts, as well as beards or moustaches, and of course for statuary or white faces it is almost indispensable.

Blue Black is utilized very sparingly for obtaining unshaven chin effects and for sunken features perceived in consumptives or old men.

“ *With hollow eye and wrinkled brow.*”—*Shakespeare.*

All these cosmetiques are intended for obtaining flatness tint and general character to the complexion, the darker shades being utilized for broad or bold effects of shadow or light. Upon this coating the “lining” pencils perform their task of marking, building up and intensifying the chief characteristics of the countenance to be represented.

Those lining sticks are :—

Brown for the eyebrow shading of fair characters, and for wrinkles.

Black, commonl yused for eyebrows and lashes, and for assisting sometimes in the very deep hollows.

Slate and Light Blues are useful paints for softly shading the eyelids in order to impart a brilliance and delicacy to the eye; to soften the edges of the eyebrows and hair to the skin; for deepening shadows sometimes in “old men” characters, or cadaverous countenances; for wrinkles, and lining the veins on the hands, wrists and neck.

Dark Blue is also utilized for shading the eyes for dark complexions, and assisting the depth of wrinkles and hollows.

Lake Madder, however, is the principal “wrinkle liner,” and very useful for all character “make-ups,” for hollows, shadows, bruises and disfigurements.

There are other pigments to assist “make-up” but the above are the most useful ones and those commonly used.

Many accessories are still necessary to complete an actor’s “make-up,” amongst which are, *Wig-joining paste* ; nose-paste—or better “toupee” paste—for building up different parts of the features ; special *spirit Gum* for attaching hair to the face ; *crêpe-hair** of different shades ; grey and white *fullers-earth* for men’s complexions, and *violet powder* (or special similar preparations) for women for powdering after “make-up” is completed, in order to take away the greasy appearance, besides “toning down” all the colours and markings. Vaseline or Cocoa Butter is used to rub everywhere on the skin and off again before any cosmetique is rubbed on. A Haresfoot is generally preferred for applying white or pink powder to the face, and the various shades of dry rouge—made in cardboxes—that are sometimes preferred for the cheeks over the greased complexion groundwork. Two small flat hog’s hair paint brushes and a flat china plate, scissors, comb and brush and towels are required. The removal of “make-up” is effected by first rubbing over the face, neck and hands with cocoa-butter, vaseline or cold cream, then wiping it off with a towel. Warm water and soap need not be used until some time afterwards, as the skin can be made quite free of paint without any ablution.

* Crêpe-hair when purchased is usually in tight plaits, which allow it to be handled and packed better. This hair needs to be dampened and combed out some time before using.

It is not often that in a "character part" (which usually means that in the impersonation of a rôle the actor is completely disguised) there need only be one ground-work colour used for the complexion, for the art of "make-up" consists in skilfully blending various shades of colour upon the countenance, and so toning down the "markings" that at a distance of a few yards no decided line on the face is seen as a "line," but merely as an "effect," a shadow or a wrinkle. The peculiarity of hollows and linings is that it is not the blackness of the painting that produces depth, but broadness and graduation, and that a shadow tint on the features increases in intensity the greater the distance, within reasonable limits. Broad shadows, therefore, should be of a similar colour to the complexion, but darker.

FUNDAMENTALS

The preliminaries of every "make-up" are the same. It is usual for the actor to put on all his costume but the wig, coat, and collar. He takes great care to leave the neck, and those portions of the arms to be exposed, uncovered several inches beyond that which is actually required, where the flesh has to be coloured. This proceeding is necessary for two reasons, firstly, that collars, neckerchiefs, or wristbands are discoloured if the paint is worked up too near them, and secondly that if the skin is covered well down the neck, the unfortunate actor will appear—especially when his head moves or neck bends—like poor Mrs. Evergreen whom Sir Benjamin Backbite so maligned, and the face will appear as a mask in vivid contrast to the paleness of

those portions of the skin which are bare of make-up. The arms and neck, therefore, before starting should be well uncovered, and the light upon the face as the artist sits before his mirror, should be from two points and as strong and brilliant, if possible, as that of the stage. If a coloured or white wig is to be worn, it is well to wrap a thin cloth over the hair of a shade to match the artificial hair, for this greatly assists the choice of depth or lightness of the surface colour of the complexion to be rubbed on.

Before the face is touched with grease-paint, cold cream or cocoa-butter, whichever is preferred (although the latter is more commonly used, ladies possess an antipathy towards it having an idea that it encourages growth of hair upon the face and so prefer special “theatrical” cold cream, or vaseline: a little oil will have the same effect) is rubbed well into the skin of the face, eye-sockets, ears, neck, and in fact wherever the “make-up” will be; all the cream is then wiped off carefully with a towel, so that the surface of the skin is apparently free from it, although it is held in the pores. By this process the cosmetique cannot get into the pores and injure the complexion, and it can be more freely distributed on the face and cleanly rubbed off by the application of a little cream or cocoa-butter after the performance is over.

CHAPTER XI.

“ MAKE-UP ” (contd.)

“ He wears the rose
Of youth upon him.”—*Shakespeare*.

STRAIGHT PARTS.

JUVENILES.

It is as well here to commence with the simplest of “ make-ups ” in which the main desire is to produce the freshness and charm of youth, and to make the face as handsome as the features will allow. Starting with a blonde female character and one who intends to use her own natural fair or flaxen hair, the hair should be tied up so that all the surface of the face and neck is quite bare. We will suppose that the skin is to be exceedingly fair, but the appearance of health must be represented. However fair she may be, those parts of the features that are least exposed to the influence of the sun will be the palest. Consequently, commencing with No. 1½ perhaps mixed with No. 2 the grease stick should mark several thick circle lines on each cheek, heavy lines on forehead and chin, mark well on each side of the neck, two or three lines under the chin from ear to ear, a line or two from chin to the top of chest, and one on nape of neck, on the eye-lids and in the sockets, in ears and on each side of nose. Then with fingers rub the paint



*The author as
"Gaspard"*

flatly and evenly all over the flesh. If the hair is flaxen or auburn, it may add to the delicacy of the complexion to mark a line of No. 1½ on the top of forehead, and neck and rub it in, also it may be an improvement to put a line of this pale tint down the centre of nose—if it is required to thin or lengthen it slightly. It should be borne in mind, however, that all gradation of color—as of shading—is generally perceived more definedly at a distance than at close quarters, so that the first flat tints should be well worked in before any additional tinting.*

The most exposed, and also the fatter parts of the face, are generally deeper in color than the rest, so upon the cheeks—starting with the cheek bone—a grease carmine should be used sparingly with the fingers; the same tint upon the chin, and faintly on the brows and tips of ears, and sometimes a slight dust of it under the nose. The rouge upon the cheeks should be graduated off well up toward the forehead and down to the jaw, but great discrimination must be observed in this, for if the face is fat and the cheeks round and prominent more color is generally necessary high up, but if the cheeks are thin the color must be worked lower down the face so as to lessen the hollowness under the cheek bones. Stage lighting generally subdues half tones more than either reds or high lights, and so the blending of the darker rouge toward the palest of the flesh tints must be gradual, and firmly executed. It must also be remembered that the powder which is finally dusted over the whole make-up tones down all the colors, so that it is wise to use a stronger and more vivid colouring than is required. Some people prefer, instead of a grease pigment, to use a dry pink rouge on the cheeks &c., brushing it on with a haresfoot.

*A common practice now with Musical Comedy Chorus Ladies is to use for a ground work No. 5 and No. 9 (instead of 2 and 2½) mixed very sparingly. The brilliance of the coloured "limes" tones it down to resemble a good outdoor delicate flesh tint.

If the footlights are stronger than the over-head ones, a tinge of pale pink rouge should be rubbed on under the eyebrows, and carried under the chin and nostrils, that is, those portions of the features which directly catch the rays of light. If the power of the lighting is reversed, however, it is the top of the forehead and above the cheek bones that require to be worked upon.

It is at this juncture that the "lining" pencils are first brought into play, and if it is intended to impart a brilliance and delicacy to the eyes, the brush must be brought into requisition, by dipping it into the Light—or Slate—Blue (a little of which has been dabbed on the plate and heated over a gas burner or candle.) The colour should be brushed lightly on the top and bottom edges of the eye-lids and softened off gradually into the flesh tint. On a very fair skin, such as we have been working upon, this is a very delicate operation, and unless sparingly and softly brushed on it is better to omit it, as otherwise, the effect will be one of ill-health. On a dark flesh colouring this "blueing" is simpler and very effective. The shading should also be sparingly brushed on the edges of the eyebrows in preparation for the further darkening of the hairs, for this aids transparency. A dimple or two, if required, may be added to the chin or side of cheek, but it must be very faintly inserted.

The brown lining pencil should now mark carefully the eyebrows, and if they are scanty the hairs are often brushed up the wrong way. The black lining pencil is then slightly heated in the flame of the candle, and the eyelashes and edges of lids defined. Some artists prefer to use a brush upon the lashes in the same way in which the blue was shaded on, care being taken to brush (in an outward direction) *under* the top lashes and *above* the lower ones (in order to prevent the black from coming off on the pink skin near and smudging it); other actors use the round top of a hair pin dipped in the black, or the plain end of a wax match bitten flat by the teeth to shape it as a brush. The eyes can be made larger also by the outer corners of the eyes being continued with a black or blue line, and a rouge spot placed outside the inner corners of the eyes; this will

add to their brilliance. To finish, sometimes it enhances the delicacy of the nose to place a rouge spot inside the nostrils on either side of the septum. The rouging of the lips with salve is the final touch. The whole face and neck is now ready for the powdering, and a powder-puff should be used well, toning down all tinting and preventing any undue smearing.

"SOUBRETTE" OR VERY YOUNG MAN.

For an ordinary soubrette, a fair youth, or young man's make-up the same proceedings may be followed, substituting No. 2 and No. 3 for the "flattering" complexion tint, or, if a still more *healthy complexion* is needed Nos. 2½ and 3 should be used for this purpose, the former pigment being the most popular for groundwork. With these deeper flesh tints a stronger toned rouge must be rubbed on upon the fleshy and more exposed parts of the face, whilst black—instead of brown—should mark the eyebrows, and on very dark complexions a darker blue should edge off the eyelids as well as the eyebrows into the flesh tint.

If the "part" to be represented has a slightly sunburnt complexion, a little No. 3½ should supplement, or be mixed with, the No. 2½ when putting the first ground work marks upon the face preparatory to rubbing it in, also upon the neck. No. 3½ could be used alone in the first place, except high upon the forehead where, as a rule, the hat would shade it from the sun's rays, where No. 2 should be rubbed on. In a dark-haired person it is sometimes effective to add to the No. 2 flesh tint just a touch of No. 5 or even No. 10 in order to suggest a slight olive shade of complexion.

TOWARDS MIDDLE AGE.

If it is necessary to alter the features, they should be moulded or built up with nose paste before any cosmetiques are applied. It is the prevailing idea that as age advances from youth upwards and the texture of the skin alters, a more florid hue becomes permanent, but, of course, this is not

always the case, as the colouring is often the result of the temperament and habits of the individual. Many complexions retain their pale sallowness throughout life, others, especially those who "live not wisely but too well," show their intemperance in the fiery aspect of their countenances, whilst some skins become mottled and bilious looking. Some actors, in nearly every character they represent, cover the face with a thin layer of their favourite No. 2½ in order to obtain a uniform ground tint, and on the top of this, lay on the surface colour. The common practice, however, in the "make-up" of the ordinary man who for years has said "good-bye" to youth is to add No. 3 to the pigments No. 2 or 2½, as the first complexion groundwork and to increase the No. 3 tint as the floridness becomes more pronounced. It must be taken into consideration, however, whether the man to be represented is an idler about town, an habitué of club and theatre, a sedentary dweller in office and city, or a traveller, soldier, or sportsman. In the two former individuals the complexion would not, as a rule, possess the sunburnt shade of the man who had lived much in the open air and indulged in field pastimes, consequently the colouring of a city man—although perhaps florid—would in a fair person be a combination of Nos. 2 and 3 with No. 1½ perhaps added to the forehead. In a high living man No. 3 would predominate on the neck as well as face, whilst carmine would be thinly added on the fleshy parts of the countenance. The face of the impoverished city clerk one could imagine thin, haggard, and colourless; consequently No. 1½ or 2 blended with 5 would produce the desired effect for the first covering with little or no carmine on the cheeks—unless a hectic flush was desired—the rouge however, would be observed slightly on the ears, under nose and faintly round the eyes. In the man of sport No. 4 and even No. 9 should be added to the Nos. 2 and 3 in combination to produce the healthy outdoor effect. Although it cannot always be observed, the general principle to follow is that in the increase of years toward middle age a certain rotundity of figure is

looked for, and the complexion to match it, is less transparent, that is, it lacks—as a general rule—the pink and white contrast of colouring and assumes a fullness and flatness of hue, and the ruddiness covers a larger area, well above the cheekbones and over the neck. Care must also be taken to lighten that portion of the forehead shaded by the hat. In a pale swarthy skin Nos. 5 and 6 added to No. 1½ with high lights of No. 1 produce a distinct pallor characteristic of workers in artificially lighted and stuffy rooms.

As regards the pencillings upon the countenance representing "the inroads of Time," they are not deeply defined in a full, flat, healthy visage, but in a care-worn cadaverous countenance which possesses hollows and prominences, the lining is very strongly marked. In representing, however, a comparatively healthy complexion between the ages of 30 and 45, on a man's dark clean shaven face, before the markings are put on, a slight shade of medium blue should be rubbed (or carefully brushed with a fine brush on the edge of the cheek, chin, and upper lip, graduating it off carefully into the neck and cheeks. The shade must be very delicate as the depth is accentuated by distance. An unkempt man's cheeks would be darker in shade where his whiskers were sprouting, if of a dark complexion, necessitating the use of a darker blue pencil. Sometimes to add to the effect of a very unshaven chin, chopped up horse-hair is rubbed on over an evaporated solution of spirit-gum first applied where required. In a very fair man there is hardly any distinction observed to represent a shaved chin or cheek, but if it is necessary to show a face that requires a razor a soft tint of No. 7 and chrome mixed could be utilized.

Before any lining takes place the hair must possess the required shade. If the colour should be grey or white and it is desired to retain the natural hair, the white cosmetique must be utilized, very sparingly for grey, and increased in amount for white.

If a wig is necessary for the part, it should be drawn on directly after the first complexion coatings are finished,

This is done by first smoothing out the interior, holding it at the lowest edges—that cover the nape of neck—by the forefinger and thumb of both hands, raising it over head and allowing the lowest front edge to rest as low as possible on the forehead. Then the wig should be dragged over the head and the lowest portions well down to the neck, after which the two hands should be shifted to each side of the wig and the points pulled well down in front of ears ; this observance enables the wig to fit the forehead tightly, but it may be necessary, before the wig is put on to paint a line of spirit gum on the forehead and allow the moisture to evaporate—otherwise the liquid will ooze through. The "make-up" is worked over the edge of the wig, and any exposed parts of the natural hair well covered with a color to match the wig, as any contrast between two shades of hair is often intensified by distance, and this sometimes looks ludicrous ; the nape of the neck therefore should be carefully attended to.

The fine and delicate fretwork round the eyes, the setness or sensuousness of the mouth, and the defined nasal folds, and wrinkles of the neck that portray the chisel cuts of Father Time's mallet, even the most healthy and vigorous life cannot prevent. The lines upon a thoughtful man's forehead, or upon one who suffers from ill-health become more quickly stamped and more deeply defined than on the dillitante who lives a temperate, easy-going existence. What are known as "crow's feet" at the outer corners of the eyes must be carefully and thinly delineated either with the sharp edge of a bitten wax match or by a fine camel hair brush squeezed by the finger and thumb, dipped into melted Lake or Brown Madder mixed with Chrome. The natural lines here should be followed if possible, and they can be determined by screwing up the eyes. In a thoughtful countenance the hair lines have a downward tendency whilst those of a jovial temperament are straighter or slightly turned upwards.

In the same way the wrinkles of the forehead should be put on sparingly but firmly, taking care to place them in those grooves that are naturally formed (made by

wrinkling up the forehead). These wrinkles must be made as a mere faint, thin shadow, not as a line, and that effect is obtained by rubbing the Lake Madder line carefully with the finger after edging it faintly in pale blue, and painting a thin light flesh high light on the upper edge, the lighter the tint the more the prominence given to the wrinkles; this has the same effect as deepening the shadow. If an overhanging brow is required it is obtained by lightening it and shading with the same madder tint inside the sockets of the eye under the eyebrows. The two vertical lines between the eyes are made in the same way as those upon the forehead (and high lights between them if very deeply shewn) and it may be necessary to add the two lines on either side that arise from the interior edges of the eyebrows. Very often in manhood a puffiness, to a more or less degree, is visible above the cheek, in almost a semi-circle from the corners of the eye, about an inch below in the centre; this is shown by a slight line-shadow of lake madder faintly toned off on its upper edge by slate blue and carefully rubbed down, and a high-light of No. 1½ helps the prominence. Fine needle-wrinkles are sometimes shown below this on the cheek bone as a continuation of the "crows feet." The eyelashes are touched with black or brown, not in this case, as a rule, to add to their beauty, but to delineate the eyes more clearly in order to aid expression, and consequently it is done sparingly. In middle age make-up it is not generally necessary to give brilliance to the eyes and so the medium-blue pencil is not required on the eye-lids, but is necessary to edge off the eyebrows. The nostrils are often accentuated, by smoothing a shadow (comprising a mixture of pink madder touched with chrome) in the nostril-cheek fold and continuing it down that muscular groove toward the corners of the lips, if the face is not too smooth and fat, but this must be done with a great deal of discrimination; the madder mixture should in the deepest parts be softened off as the edge blends into the light flesh of the raised surface. The mouth can be made more set and determined by a slight downward shade at the corners, and a slight shadowed curve under the lower lip, with the ends

in a downward direction, the chin being accentuated by a flesh high light to give it prominence. Grey Fuller's Earth should be dusted on in preference to a whiter powder in order to blend with the “make-up” of middle age and to prevent lightening it too much.

In the wearing of whiskers and moustache it should be remembered that probably on account of the fertilizing moisture and texture of the skin of the upper lip, and the lack of scurf, the latter nearly always retains its depth of colour longer than the hair of any other portion of the head, that on the scalp being the first to whiten, especially above the ears and over the brow. These parts are often touched up with white when no wig is worn. Side whiskers and very short beards should be shaped as much as possible out of the crêpe hair to the portions of the face required to be covered, and made thinner near the edges. The “make-up” where the hair is to be placed should be wiped off carefully and spirit gum applied to the face, and when the liquid has evaporated the hair should be laid on carefully, and held there (not by the fingers as it will stick to them) but by a cloth or towel, and when firmly adhered the shape should be perfected by scissors. With dark hair it is sometimes necessary to brush or paint lightly a bluish shade where the thin portions of the hair edge into the flesh colouring. The moustache is sometimes a made-up one, which is shaped in two portions and applied separately to show a parting between, but it must be arranged in size, disposition, and shape to suit the character. The lips should be the last to be made up.

Of course the whole character and shape of the face can be altered—even without the addition of “nose paste” (the greasy substance which is used for “padding” the fatty portions of the face before the application of the grease “make-up”)—by a judicious use of shadow and high lights, such as down the centre of the nose to accentuate or to lengthen it, or on the bridge to make it prominent, carefully toning the high-light flesh tint into the darker shades, high lights on the brows and cheek bones; under eyes; on the

chin or edge of jaw in order to broaden it ; but all this must be done before the final powdering, of course.

A WOMAN'S FACE.

The texture of the skin on a woman's countenance is different from that of a man, softer and more delicate, whilst the contour of the face is smoother and less rugged, and the surface—as a rule—is not roughened by hair shafts ; consequently the complexion of youth is retained longer. The age of a woman, as a rule, is more easily estimated up to thirty years of age by her figure and bearing than by her face, especially as she takes care of her complexion, and will resort often to any device to prevent the ravages of time from influencing it. The great achievement of dentistry has aided the face also, to retain its symmetry, as the corset has the figure. Except in the case of a "character" make-up therefore, or in an "aged" rôle, a slightly accentuated cast of countenance shewn in the lining of the nostril, shape, and corners of the mouth, firmness of chin, a slight receding of the eye-sockets, and sometimes blueness under the eyes is all the lining necessary. There are few wrinkles observable in an English or American woman until after 35 years of age is reached, unless her face has, through ill-health, grown thin. Even after that period the acquaintance of the face masseuse is often cultivated by a Society dame, which allows her face—if she retains her youthful figure—to reflect the lie to age at a distance of a few yards. However, on the approach of forty-five the skin, despite all attempts at rejuvenation, alters in texture, the elasticity and softness of youth has gone, and fine linings become visible on the countenance, which it is necessary to portray upon the stage so that the effect is seen at a distance. There will be the fine "crow's feet," slight wrinkles on the forehead and brow, a shadow between the eyebrows if of a thoughtful, nearsighted, or worried disposition, and perhaps a slight puffiness under the eyes, or transverse fine wrinkles there, executed with a mixture of chrome and madder, and

in a whitish skin edged off by a faint edge of pale blue, whilst in a thin woman character a slight shade of the brush should be made under the cheek bones. As age advances so do the wrinkles naturally deepen, and longer lines are added to those round the eyes, which continue on the top of the cheek bone below the eyes, also on the jaw and neck,* whilst the sockets of the eyes—unless the latter are prominent—are sunk deeper in shadow.

In a country woman of advancing years, or one who does not study her complexion Nos. 5 and 6, with perhaps a touch of chrome is added to the first flesh tints of No. 1½ or 2 or 2½. It should also be noted that as the face loses flesh and becomes paler in old age, the shadows and wrinkles are bluer, to shew the thinner transparency of the skin. If a lady wears a wig, her own hair must be screwed up and flattened on the top of the head to act as a resistor, and attached by twisting a hairpin into it, and pushing it through to the other side of the wig.

The hands of the ladies—and when necessary the arms—may be wiped over with “wet white” or vaseline, and this being wiped off, powdered with violet powder or other similar preparation, whilst the tips of the fingers may be slightly powdered with Rouge. If it is necessary to produce an emaciated appearance to the hand, it can be done by shadowing inside the fingers with a mixture of Brown and Slate Blue, extending it between the knuckles and putting high lights down the centres of the fingers and extending them from the knuckles down the hand. The veining on a thin hand is generally necessary, and this can be done with the Light Blue, but it must be powdered afterwards.

*Even when there are few visible lines upon the face to indicate advanced years, scragginess or other signs will generally be indicated on the neck.

CHAPTER XII.

“MAKE-UP” (Contd.)

“*Ars est celare artem.*”

CHARACTER PARTS.

In “Character” parts it is often necessary completely to alter the features. It is always better to rely upon lights, shadows, colouring and arrangement of hair to effect this, but when this is not possible, and the face has to be built-up in parts, “nose-paste” is used. This is prepared in sticks—similar to grease paints—and, as explained earlier, it must be put on before any first complexion is commenced.

A little vaseline (or cocoa-butter) is rubbed on the fingers to prevent the paste sticking to them, a piece is then broken off and kneaded and softened. Spirit gum is applied to the face, and when the liquid has partly evaporated, a thin coating of the paste should be laid on. This first coating forms the base upon which the nose, or part of cheek chin or jaw has to be built up. More paste is then kneaded to the required dimensions and shape and laid over the prepared surface. The mass is smoothed, shaped by the fingers and rubbed thinly off into the surrounding parts. Care must be taken that the part is not built over any wrinkle, as it will soon crack and peel off, so the features must be worked about in order to discover and avoid this calamity. It is always a risky thing to build up with nose-

paste unless one is an adept, but for a cadaverous man to attempt to impersonate the puffy features of a character like Falstaff* without doing so would be an impossible task. As the nose-paste is soft when kneaded, care must be taken not to alter the shape when covering the face with the complexion tint and to avoid this the stick should not be rubbed on, but the fingers should be used dipped in melted cosmetics.

There is so much variety in "character" make-up, that it would require a complete volume in order to describe, even very inadequately, the processes employed for even the most celebrated rôles, and no amount of careful description would help an actor who had no artistic talent in this direction, for it is graduated shading and admixture of colours that is impossible of explanation, in the same way that any attempt to describe in words an artist's detailed painting of a portrait for the purpose of imitating it would be as futile as endeavouring by the same means to render a song performed by a great artiste. Only a few primary laws, therefore, can be given, for every great actor follows a process of his own which he has gained through experience, and treats his face according to his personal taste and judgment. Opinions vary, more especially in the treatment of shadows, some preferring to produce their effects almost by high lights only. It can be taken, merely as a general principle, in the study of shadows, that the reflection of day-light causes surface colours to be intensified in shadows, the folds of a pink skirt being deeper in colour in the shades; but although there is less reflection by artificial light, and consequently

*This character possessing an exceptionally fat jowl requires an additional silk covering over the cheeks, the top edges of which are attached to the front portion of the wig and the lower edge tightened with a threaded cord round the neck.

the shadows are harder and blacker, stage exhibitions are often supposed to be performed in the day time and the illumination of an outdoor scene represents sunlight. The facial shadows are treated, as a rule, accordingly.

The shadows in a ruddy complexion would be redder than in a fair countenance, and in a ghastly and unhealthy visage there would be a distinct bluish appearance. In an old man, therefore, as the complexion becomes sallow, there would be Chrome or No. 6 added to the Lake Madder (the most used pigment for this purpose) to form the shadows, whilst in the whiter parts of the complexion pale blue would help the shaded grooves.

Take as an example a representation of "Old Gaspard," the miser; although only a crude description of the process of making up can be given as the success relies so much upon the form of features, personal skill and artistic perceptions of the impersonator, and no general "make-up" can be slavishly followed. Before the avaricious custodian of the old Chateau becomes maddened by terror, senile, and decrepid, he is vigorous, despite his years, and his complexion slightly tanned, and swarthy, compared with that in his dotage. After duly preparing the skin, a mixture of Nos. 2, 3 and 5 is suggested as the first coating for the complexion, the darker parts on the lowest portions of the face and neck. ~~The~~ The half-bald grey $\frac{1}{2}$ wig is then carefully put on and No. 1 $\frac{1}{2}$ tint added to a touch of chrome rubbed on to join it to the forehead. As it is necessary to produce over-hanging brows, some madder and No. 6 should be rubbed into the hollows of the eyes. If the natural eyebrows are black and very long they can be made grey with white and rubbed up with the finger, but if scanty they can be flattened down and dark grey crêpe hair must be shaped and stuck on and then trimmed with the scissors, letting a few joined hairs fall over the eye to give a shaggy appearance.

If the face is too fat it should be narrowed by a tinge of madder mixed with slate blue from the front of the ears down the jaws almost to the chin, which must be left in relief.

It is advisable to execute all the deep wrinkles and broad shadows first; consequently a shadow composed of a mixture of Lake Madder and No. 6 should be rubbed under the cheek bones down the cheek, but not too heavily as the high lights afterwards accentuate the prominence of the cheek bones. Mark the wrinkles upon the forehead as formerly explained; the vertical furrows between the brows—following the natural linings—the cheek fold from lip to nostrils, the curved groove under the eye; a shadow on each side of the pyramidal (the sides of the nose near the eyes) and thence follow a shadow line inside the cheekbones down the cheeks parallel with labii-nasi fold, curving it round to the jaw and under it; from the corners of the mouth toward the chin; under the “Adam’s Apple” and transverse grooves beneath it. The muscle at side of neck—running from the back of the ears to the collar bone—should be accentuated by a shadow and high-light, and the interior corner of the nostril lengthened. The crows’ feet at the corners of the eyes should be delineated and the lines extended beneath the eye along the top of the cheek bone in an oblique direction. A slight flat pale bluish tinge should show under the lower eyelid; the upper lid slightly pink and the ears rouged, as well as the lower part of the chin, and outside the cheek-bones. A shadow could be placed under, and slightly upon, the lower lip, and very fine oblique wrinkles upon the upper lip toward the sides, to make cupid’s bow more prominent by giving the mouth a slightly screwed-up appearance. A high-light of No. 1½ and chrome down the centre of the nose to the bridge, leaving a slight space below it and extending to the tip, lengthens that organ and heightens the bridge, but the tint must be graduated off very carefully. A similar high-light upon the cheek bones and brow will raise those parts in relief, whilst No. 2 with a tinge of rouge will make the chin more conspicuous; the “Adam’s Apple,” the neck muscles and the nostrils likewise, if done with the same pigment. The whole “make-up” should finally be toned down with Grey Fuller’s Earth. The hands and

exposed parts of the arms should be treated in a similar way, the fingers thinned by shadows on either side extended on to the hands, transverse wrinkles each side of the finger joints and wrists, high-lights placed on joints and knuckles, veins on hands and extending up the arms, and all afterwards powdered. Teeth can be blackened out by drying them thoroughly with a cloth and painting them with softened grease paint. After the great scene at the old chateau, the miser's grey wig is changed to white, and age accentuated, and a dull vacuous expression added, whilst the eyelids are rouged, giving a weak look to the eyes.

In the "make-up" of "character" parts there have generally been followed certain distinguishing features to mark the difference between the various European Nationalities, but nowadays, on account of the intermingling of races, if we did not consider complexion, dress, hair and habits, there would be little else to denote to what country a man belonged. Even his general appearance is deceptive, as there are just as fair Frenchmen as there are Scandinavians or Scotchmen, and dark swarthy men and women are to be perceived in Sweden and Denmark who could be mistaken for Greeks or Spaniards. The moustache and hair, if worn by many an Englishman, would class him as an Italian as he is generally depicted. Consequently it is considered in-artistic to-day to follow the traditional method of denoting a Frenchman by short hair, waxed out moustache and imperial; a Neapolitan gentleman by wavy black hair, turned up moustache, and large dark eyes; for blond hair and beard and robust stature would not represent a man as a Russian any more than a thick unkempt moustache, double chin, long pipe in mouth and spectacles would impersonate solely a traveller fresh from Berlin. Americans do not, as a rule, affect the

goatee and clean shaven lip as cartoonists are often fond of depicting them, for in appearance the great majority would be mistaken as hailing from the Old Country: it would require a very keen judge of physiognomy to detect, by the peculiar alertness of eye and brow and straightness of the lip, a type of financier from Wall Street, but even these characteristics can be observed upon individuals of every nationality.

It is a popular practice, however, without too pronounced a characteristic, to represent Scandinavians as blonde men and women, full featured and of large proportions akin to those of Russian origin, of whom the men are given beards to match their stalwart forms. The further South the country the thicker the skin, darker the pigment, blacker the hair, and more swarthy the countenance of the inhabitants as a general rule, and men and women age more quickly in appearance in Southern European lands than in Northern districts.

The majority, consequently, of Frenchmen possess dark hair and their skin is pale and slightly olive; and to obtain this effect No. 2 must be blended with Nos. 5 and 10 for the groundwork, dark eyebrows slightly arched, a moustache slightly turned up at the tips and often an imperial or goatee is worn. The distinguishing features of most Italians are the swarthiness of the countenance, low forehead, large dark eyes, dreamy and passionate, and thick black brows; and so the skin pigment used would be a mixture of Nos. 2, 6 and 10 and carmine over the fleshy parts of the face; they elide and edges of brows carefully and broadly tinted with slate blue shading. The faces of the Portuguese and Spanish are similar, but an admixture of Moorish blood imparts a sallower appearance, which is obtained by Nos. 1½, 6 and 10 as a first flesh colouring, and the rouge is very delicately applied if at all—(No. 3 being used sometimes instead) except for the lips and interior of nostril, whilst

the eyes are almost as luminous and dark as in Italians. The Greek is denoted by the straight nose, delicate nostrils, rather low forehead, dark hair well brushed back from the brows, well marked (but not too thick) eyebrows, large dark eyes and long lashes, short upper lip and sensitive well-defined mouth. For the sallowness and transparency of the skin texture No. 1½ carefully mixed with 5 and 10 will produce the effect. The "make-up" of the German is generally fair, but slightly swarthier than the Scandinavian, consequently No. 2½ is utilized for groundwork, colour high upon cheek bones, slight fullness perhaps under eyes, and hair well brushed back and not too closely cut.

It would require a large manual to describe in full detail the methods employed in the "make-up" of the various races of mankind, and consequently only the chief characteristics of physiognomy and colouring will be mentioned here regarding a few of those mostly represented in Dramatic Art.

As regards the Hebrew race, they are wanderers and inhabit every land and clime, and not many European or American cities can state that no Jews were born or reared within their precincts. The intermarriage with "Gentiles," the consort and freedom of relationship with various nationalities have, to a great extent, modified the appearance of the traditional Jew, and in complexion and mannerism they often typify the country which gave them birth, but despite this contiguity, there is, with the vast majority some strong distinguishing feature which denotes their race. The foremost peculiarity is the eye; then as a rule, the nose is large, bridge prominent, and the lips are full, whilst the majority possess a dark complexion, and very few are clean shaven.

In the oriental Judaic type the nose is more characteristic

than the eye, and short straggling beards are generally worn as well as thin moustaches. Pigment No. 2½ mixed with No. 7 will help to define the complexion for the Northern races and the addition of a little Nos. 6 and 10 (instead of 7) for the residents of the Southern climes, but the depth of colouring must, to a certain extent, be controlled by the colour of the hair which varies so much amongst the race, from bright auburn to blue-black, although the darker shades predominate.

Besides the peculiarity of the complexion, the eyes of Asiatic tribes are the principal index to their origin, but it often needs one familiar with the various types to distinguish the difference between a typical Jap and a Chinaman, except in figure and colouring.

Both races possess high and prominent cheek bones, almond shaped eyes and the same peculiarity regarding the prominence of the upper socket which is turned down at the inner corner of the eye toward the nose; high short and oblique eyebrows; and short and rather flattened noses. The complexion of both types is sallow, but that of the Chinese is yellower, and it is very usual for the thin drooping moustache to be worn, accompanied sometimes by a goatee. The hair is generally black and not cut short like a European's, whilst a Chinese gentleman is loathe even now to dispense with his queue, and as a rule his stature is loftier than that of his near neighbour. Chrome with No. 10 forms the groundwork for the complexion and a little of No. 5 added for that of the Chinaman. The women of both countries are, as a rule, petite and chubby in appearance with rather prominent cheek bones and almond-shaped eyes. Complexions of No. 1½ slightly mixed with No. 2½ and rouged cheeks with little attempt at softening off the edges of the colour, whilst the lips are carmined in the centre to make the mouth as small as possible.

With other races such as the Hindoos, Mulattoes, and Red Indians, the chief characteristics are the colouring of their skins, the long straight hair, aquiline noses, and prom-

inent cheek-bones. The complexion of the natives of Hindustani is composed of a mixture of Nos. 10, 8 and 6 ; that of the native of the wilds of Canada of No. 8, with the addition of No. 7 and chrome, the aguilinity of nose and length of hair being accentuated ; that of the Mulatto of Nos. 10, 8 and 5.

The negroid races, as a rule, possess narrow, receding foreheads, broad noses, and very curly hair, thick lips and receding chin. The blackness of their skin is often obtained by rubbing on—after preliminaries have been complied with—a preparation, which can be similarly obtained by mixing melted wig paste and Burnt Cork together, and rubbing well on. In old age the skin colouring becomes greyer, and the lining should be done with black pencil, and high lights put on with a mixture of black and white. It is a mistake to redden the lips (unless a nigger-minstrel type is required) they should be grey, obtained by a mixture of blue, red and a touch of chrome.

The most useful school in the lesson upon “ make-up ” is that of nature, and the most expeditious method to be acquired is by example: by studying the faces one meets in the busy cities at street corners, in omnibuses, and trams, or in the valleys and hills amongst the rustic population, and choosing that particular type that is desired for representation which, by the shape of one's own features will most easily and simply be expressed with the least work upon the face; watching his habitual or transient expression, his mobility of features, shape of face, colouring, and wrinkles, his whiskers, hair, manner and habits, and if possible, watching him closely day by day, so that his features are indelibly impressed upon the memory.

It is also far better to underdo than overdo a “ make-up;” sometimes too thick a layer of pigment spread over the countenance will obliterate—or at any rate lessen—

certain useful characteristic lines of expression and, as before stated, interfere with facial display, representing a mask with artificial lines, instead of living, pulsating and mobile features.

The difficulties of explaining the art of “make-up” without practical demonstrations are great, for talent is necessary for determining the suitable composition of colours to be employed, skill in the blending of them, and delicacy of touch in the gradation of the lights and shadows. A scene painter has to work upon bold, broad lines, and rely upon his high lights for his chief effects, and in the art of stage “make-up” similar principles must be followed.

It is well always to bear in mind that the particular use of covering the face with pigment is to acquire the necessary depth of colouring that will resist the brilliant illumination, and to assist one’s own features in broadening the effects of expression, rather than of presenting a strange and artificially constructed countenance in the impersonation of any character. The art that is chiefly relied upon for effect is that which, by the strength and intensity of expression, accompanied by the minimum amount of gesticulation, action or facial display, most powerfully aids the voice in producing the profoundest impression.



ELIZABETH

CHAPTER XIII.

COSTUMES OF THE PERIOD.

*" Il est une déesse inconstante, incommode,
Bizarre dans ses goûts, folle en ses ornements ;
Qui paraît, fruit, revient, renait en tous les temps ;
Protée était son père, son nom la Mode."**

EARLY PERIOD.

There has been as much animosity, rancour, bitter abuse and strife over the fads and foibles of Dame Fashion as there has been over either politics or religion ; even the method that should be employed in tying a cravat has occasioned many a duel and family feud, and those Rhadamanthines who preside over the destiny of the sartorial art have much to answer for, in exciting the envy, malice and hatred of its slaves.

The essential fact of our wearing clothes at all originated, no doubt, in some measure to a certain innate delicacy in the minds of our primitive forefathers whose moral virtues they thus sought to safeguard, as well as for the desire for warmth and comfort. One of the greatest reasons, however, was that of satisfying a natural craving for adornment and beautifying the person in order to attract, and it is more in the latter sense of

* " There is a goddess, troublesome, inconsistent,
Strange in her tastes, in her adornments foolish ;
She appears, she vanishes, she returns at all times and seasons
Proteus was her Sire, and ' Fashion ' is her name."

description that the recorders of history have so recognised it.

Although it is usual to regard woman as the personification of vanity in matters of attire and adornment, it was primitive man who considered finery in dress as a means of attraction, and in the animal kingdom it is the lordly bird which ruffles his plumes and bursts into song in order to fascinate the susceptible female of the feathered tribe, whilst nature usually adorns the sire of those of the four-footed kingdom the more resplendently. It can almost be said that man's attire has received more homage than the wearer of it. During the earliest period and even up to mediæval times, it is man's garments which have received the greatest measure of tribute and attention from historians, and it was perhaps this superiority of adornment in wearing apparel that excited woman's envy and desire to emulate man, and the feminine instinct to rival the attractions of her neighbour's wife has afforded such a powerful stimulus, that man is now left far behind in sartorial distinction.

No rule is so tyrannous as that of Dame Fashion ; no queen's mandate has ever been issued that has called forth so much storm of contempt, derision, censure and ridicule ; and yet there is no command which is more slavishly followed, for however rebellious her subjects may be at first, however much they may be arrayed against her extravagant and freakish demands and "will o' the wisp" whims, she always subdues and conquers ; the most opposed to her wishes often become the meekest, their acquiescence often procured after many tears and much lamentation from the female and growls from the sterner sex.

Such powerful influence did fashion exert upon a

nation, and so hide-bound did her disciples become that the extravagance entailed in appeasing her voracious appetite was thought at one time to be undermining the stability and moral welfare of the people. In consequence, we read in history that during one reign it needed the stern measures which only the State could enforce to combat this growing vice, and a law was inaugurated actually forbidding all but the wealthy to wear costly raiment, adornment or fashionable cut, thus arbitrarily forcing man's clothes to advertize broadly the extent of his purse.

There have been so many able chroniclers upon the evolution of dress from the earliest times until the last century, from whose works detailed information can be gained, that it would be only presumptuous in this little book to go over the same ground except to touch very lightly here and there upon points that are of vital importance to the actor's art. It is useful, however, to become familiar with the costume as comprising the whole person, the mode of peruke, the wearing of whiskers, ruffles and head adornments during particular reigns. Only a very few differences in the style and cut of the costumes of various civilized countries can necessarily be shown, consequently the mere fringe of the art of dress can be touched upon, springing lightly, by great leaps and bounds, over many decades.

With regard to the evolution of dress, if we skip over the stone-age days of the traditional fig-leaf, or the adornment of the skin with clay pigments as the only modest device for the concealment of nudity, we might truthfully state that the plain tunic, made from the reversed chaff sack in all its crude and simple roughness, was the precursor of Fashion, and was responsible for

the resplendent and glorified creations of the past and present day.

In early Greek history this loose and short tunic of the men was held into the waist by a girdle and cut low in the neck. In the woman's attire sleeves were sometimes attached, and cords crossing between the breasts. An oblong kerchief was loosely placed over breast and back, cut longer where it hung from the shoulders (weighted often at the lowest points) and kept in place by fastenings on the shoulder by fibulæ or brooches. The fullness of the attire, which allowed many graceful lines or folds, was the principal feature, and it grew in richness of design and in embroidery. The women of caste wore sandals with crossed tape running between the big and second toe and round the ankles, but often, especially at a later date, shoes were worn as by men, the latter possessing sometimes hose crossed with cords up to the knee. More often, however, sandals only were worn. There were times in the ancient history of the Greeks and Romans during the years when Livius Andronicus (240 B.C.) wrote his tragedies, and Plautus his comedies with Roscius performing them, when for many generations the faces of the men were shaven, but at other times both hair and beard were grown to great lengths and elaborately curled. Especially was this the mode of the early Egyptians. At other times only the princes and aristocracy were permitted unshaven heads and beards, the common people being distinguished by shorn and cropped hair. The Hellenic women used to wave, dress and curl their hair, whilst the heads of the ladies of Rome were much more artificially curled in rows; bands, which kept the hair in place, were worn, especially by the Greeks, and sometimes such

ornamentation as a crown or brooch. Over the men's tunic a mantle was generally worn of great length and with voluminous folds. It was often wrapped twice round the body, brought under the arms and over the shoulder, fastened with a brooch over the right shoulder so as to leave the sword arm free. It could also be pulled over the head in inclement weather or to conceal the features; this garment was also often very richly embroidered. It was called a "peplum" by the Greeks and was oblong in shape, but the Roman "toga" or mantle was more semi-circular and still more spacious, being often nine feet in length.

In the great spectacular performances of Classic Rome and Greece there were special observances followed in respect to the costumes worn by the actors. In the first place it should be remembered that to many of the audience who were seated or standing upon the highest and most distant tier the performers appeared very small, and in consequence every artifice was utilized for clearly defining the features of the principal actors as well as for distinguishing them from the mere chorus. These performers originally disguised their faces with wine lees or a species of clay pigment, but Aeschylus introduced the mask, exaggerated in size and raised to a great height in front, and the costume was peculiarly designed to increase the stature of the actor. The buskin was the ancient Cretic hunting boot and for tragic use it was soled with several layers of cork to the thickness of three inches. It was laced up in front as high as the calf, which kept the whole tight and firm in spite of the enormous sole: it was richly ornamented usually. It was not only that this foot-wear increased the height of the actor, but it represented also the half-effeminate

character of the Bacchanalian Deity. Agamemnon is, however, introduced by Aeschylus in sandals raised by a cork sole. Those of the chorus also wore buskin but with soles of ordinary thickness, the colours of the footwear varying according to the character, that of females white, warriors red, and those of the principal actors purple. Slaves wore the low shoe called the "sock," which was also the ordinary covering for the foot of the comic actor.

As the buskin boot, or "cothurnus" gave elevation to the stature, so the "padding" swelled out the person to heroic proportions. Judiciously managed, it added expansion to the chest and shoulders and muscular fullness to the limbs. The Dionysian dresses varied in style for gods, heroes, women and old men. That for hunters, travellers, young nobles and warriors, when unarmed, was shorter and sat close to the neck. The girdle for heroes was that called the "Persian"; it was broad, made of scarlet material, and fringed at the lower edge; goddesses and female characters wore one broad and plain, of purple and gold. The purple robe of queens and princesses possessed a long train that swept the ground, whilst the lower part of the sleeves was bordered with white. Slaves wore a short skirt, or tunic with only a sleeve for the right arm, the left being bare to the shoulder. Herdsmen were clad in a goatskin tunic without sleeves. Hunters possessed a short horseman's cloak of a dark colour; if they were great personages they were dressed in a tunic of deep scarlet with a rich and embroidered mantle. Warriors were arrayed in every variety of armour, with helmets, adorned with plumes. The "palla," "peplum," "toga" or overmantle for heroes, was ample enough to cover

the whole person, the females possessing fine embroidery. Matrons wore this "peplum" fastened veil-like on the head, virgins clasped on the shoulder. The "toga" of a Queen was like that assigned to Juno, decked with golden stars and fastened behind the diadem. The dress of the gods was particularly resplendent. Bacchus, for instance, was represented in a saffron-coloured inner vest, rich with purple figures and glittering with golden stars, and falling in many folds to the ground. This vest was girt, female fashion, high up under the breast and shoulders with a broad girdle of dark purple, set with gold and jewels. Over this inner robe was thrown the "palla" of purple also, and such was the colour of his buskins. The Comic dresses were of course chiefly those of ordinary life, except during an occasional burlesque upon the Tragic equipment.

Before the Roman Invasion the Britons, both men and women, wore the universal tunic, sleeveless and dyed in various colours, confined by a girdle, whilst the men often wore as an addition loose trousers held by bandages, and called them "bracchee." Over all was often thrown a short blue or black cloak or skin mantle, and their hair, usually unkempt, was often partly covered by a conical shaped "cappan" or cap; the face was shaven except, as a rule for a long drooping moustache, and occasionally an uncut flowing beard. The young men soon affected the dress of the Roman conquerors of their land as well as their language, consequently the loose-banded breeches ceased to be worn by the majority, and the shorter of Roman mantles appeared, which, however, was called a "sagum." The super-tunic gradually came to be the fashion, which was a second tunic worn shorter and possessing a short sleeve.

CHAPTER XIV.

COSTUMES OF THE PERIOD.

"The fashion wears out more apparel than the man."

"Costly thy habit as thy purse can buy, but not expressed in fancy; rich not gaudy; for the apparel oft' proclaims the man."

Shakespeare.

MEDIAEVAL AGE.

During the Saxon period in England from 460 to 1066 A.D. there was little authentic information upon dress recorded for the early part, but, later, facts were brought to light which prove that the costume of the men showed as usual the linen tunic, short for the poor but long for men of rank, and a super tunic of linen or of wool of another colour, the sleeves of which were cut long, drawn up and forming numerous folds which were kept in place by bands or bracelets at the wrists; in cold weather the sleeves could be unfastened and pulled over the hands for warmth. This over-tunic was cut low at the neck and sometimes open at the sides, confined by a rich belt to which small weapons of warfare were attached. The ladies wore similar dresses, the under-tunic in their case being hidden by the over-tunic which had developed into a "gunna" or gown reaching to the ground and sometimes richly ornamented at collar, wrists and edges. Both sexes also wore short



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mantles fastened with brooches on either shoulder or breast. Linen drawers or breeches were worn by the men half way down the thigh, and stockings—or hose—either up to meet them or to the knee, and round these stockings were worn bands of cloth from the ankle to knee, called by a Saxon name meaning leg-guard. Flat leathern shoes or buskin boots on the feet, generally pointed and painted black, were secured by a thong in the centre or even laced up. The poor rarely used stockings but generally possessed foot-wear. All conditions of rank otherwise wore similar costumes only differing in richness, ornamentation and jewellery. The hair of the men was long and flowing, parted on the head in the centre, and the beards often forked. All the hair was very often dyed blue or yellow. Caps were often worn of phrygian shape. The headgear was perhaps the most distinguishing feature of the women's attire. It was rarely white but generally of various colours. Sometimes a long wide bandage was wrapped round the head and under the chin with the loose end falling. If a short length was used it was placed loosely over the head and either brought under the chin with the loose end falling in the same way, or carried right down to the neck: it was fastened in place round the forehead by a metal circlet surmounted often like the Greek woman by a golden or baser metal front headpiece; neck-bands and many bracelets were also worn. The mantles in Winter were often long and could be pulled over the head. The rule was for the men of that period, even in peace, to go armed with a long spear, a large knife, dagger, axe, or a long broad double-edged sword, and in war-time a helmet, shield and sometimes breast

plates were added, and bows carried.

In the period between 1066 and 1087 there was little change in attire, the Normans seemingly adapting their dress to that of the conquered natives. There was the tunic worn next the skin by the poor and over another thin garment by the rich; a super-tunic which in the well-to-do quite covered the other tunic. It possessed long drawn up sleeves as before, a rather longer mantle; loose trousers or hose slashed with bands of linen or tight hose, slashed or plain, and shoes fitting well over the feet with simple cord fastening. The Normans were clean-shaven, even sometimes fantastically shearing the back parts of their heads. The Anglo-Saxon women made little advance in costume, the "gown" or "robe" as it was now often called, was laced closer to the body. The sleeves were worn tight to the wrist and then suddenly expanding and falling to a great length. Their hair was often worn in several plaits, and generally covered by a head stall or veil called then a "couvrechef"; whence our name "kerchief."

The warriors wore on their heads first a "capuchin" or cowl which softened the edges of the peculiar conical helmet on the top, with an over-nose piece and neck-protector. What was styled a metal-ringed tunic, or "hauberk," descended below the knee opened in the centre to allow sitting on a horse and more freedom of legs. The shields possessed a strap fastening which could be hung over the neck and by this means both arms could be used in warfare.

The tunics of the men during the reign of William Rufus soon became very gorgeous and of such length that they reached and often encumbered the feet; the super-tunic or "surcote" was also of great length, and

owing no doubt to the Crusades and intermingling with the extravagant customs of the Eastern nations it became very lavish in ornamentation and design. The mantle was also of the finest cloth lined with costly sables, the length of which garb was determined by that of the tunic, the shorter the latter dress the more sparse was the "rhen" or cloak. The Capuchin on the head was lengthened behind, and in winter it formed a head covering, all but the face being concealed. Often gauntlets were worn. The shoes were also of grotesque lengths and often forming quite a tail. The shaving of the hair was discontinued and the reverse mode was cultivated, it being grown to such lengths that the men sometimes resembled females.

The robe, petti-cote or kirtle, of the women also became extravagant in length, lying in folds on the ground, and here even a semblance of our modern corset was worn tightening in the figure, and the sleeves were made still longer than before, hanging down like pendant canoes. Over this kirtle was worn a shorter surcoat very richly embroidered. The ladies began to imitate the war-like aspect of the men in head-pieces even to the chain mail, leaving only the face bare; or of loose cloth hanging to the shoulders, and the hair fashioned in very long plaits down each side.

The peasant's costume, however, was very primitive; a surcoat reaching from throat to knee, sleeves absurdly long but confined with tape, the garb often being made of rough skin, hairy on the outside, and confined by a thick belt.

The armour in Stephen's reign assumed more pronounced proportions, and became weightier. The hauberk was composed of small square plates of steel

lapping one over the other, and beneath his steel jacket was a tunic lengthened to the heels in Oriental fashion. The later day steel helmet and vizor originated from the face protection at this time which was devised by the steel collar of the hauberk in front drawn up over the chin and mouth to meet the over-nose piece of the helmet, so that the eyes and cheeks alone were visible. Then followed later steel cheek-pieces, leaving an opening only for the eyes.

The period between the years 1154 and 1216 saw a noticeable difference in armour, the helmet assuming for a time a flat-topped steel-cap with a hoop of iron passing from under the chin and a primitive vizor or face protection like a grating swung on a pin hinge. The cone-shaped helmets, however, re-appeared during the end of the 13th century. At this time crest devices appeared on the shields. Under the chain hauberk were worn two stuffed garments, one lined with buckskin and the other of cotton, called gambesons, and owing to the rubbing and heavy weight of the hauberk, a steel neck and chest protector was worn under it called a "plastron." The chain hauberk was long, reaching to the knees, with sleeves, and the hose and shoes were of ringed steel, over all of which a long, loose and elaborately designed surcoat was worn, confined by a belt, whilst the principal weapon was the long two-edged, two-handed sword. The "arbaleste," or crossbow, was an invention of this period, as well as a "gisarme," or heavy double-axe.

Little apparent difference in the usual attire of the men was made from preceding times; they were clean-shaven at the beginning of this period, but wore beards and moustaches later. The ladies' sleeves lost their

and were tight, and finished at the wrist, and upon a rich girdle was suspended a reticule on the left side. In the winter time richly-furred "pelisses" were worn by the wealthy, fitting closely to the body under the mantle, and also the "wimple" wrapped round the head and chin and bound on the forehead by a rich fillet of gold or plain silk. The boots became less extravagant in length, and gloves were discontinued.

In Edward the First's reign of 1272 the over-garment called a "bliant" was often worn in place of the mantle, which was a loose-fitting coat, often lined with fur, possessing short bell sleeves, showing on the light sleeve of the surcoat buttons for the first time.

"His robe was all of gold beganne,
Well chrislike maked I understande ;
Botones azurd (azure buttons) overilke anc,
From his elboth (elbow) to his hande."

The hose of the men were richly fretted with gold or silk. The ladies' costume of this period had altered little from that of the last few decades and consisted of a kirtle high in the neck with long train and tight sleeves. A long and very rich surcoat was worn, also falling to the ground, sometimes called a "cyclas," over which occasionally the mantle was hung fastened at the shoulders by tasselled cords.

It was during the reign of Edward III in the middle of the 14th century, that a striking change became apparent in the costume of the men, by the tunic and robes vanishing from sight and there being introduced a close fitting garment called the "Côte-hardie," which buttoned all down the front, reached to the middle of the thigh, and was edged with fur, with a broad buckled belt round the waist. This coat seemed to be a develop-

ment of the biant, for the sleeves were wide and long, with split edges showing the tight-buttoned sleeves of the doubtlet underneath. A mantle often entirely covered the body, being fastened by several buttons to the shoulders, but it was generally worn flung right back. It was during this period that the wanton waste, extravagance and lavishness in attire caused a law to be passed by Parliament which regulated the cost and richness of the apparel to be worn according to the wealth of the citizen, prohibiting all but the rich to wear jewels or furs. The *côte-hardie* was also worn by ladies as well as a "spencer" or waist-coat richly embroidered.

The knights at this time gradually lessened the amount of heavy chain mail on their bodies, and plate-armour took its place, this being much lighter and covering the whole body in sections, and the conical helmet came into force again but much improved by the more practical vizor which when closed quite concealed the features. It was also during this reign that the noble Order of the Garter was inaugurated, but this had no connection with costume.

It was the weak and foppish King Richard II who encouraged a further display of lavishness in attire, for the continent was scoured for new devices so that Italian and Oriental extravagance of apparel made the fashion of men similar to that of women. Rich and poor alike, despite the laws regulating expenditure on dress according to their means and the denouncements from every pulpit, indulged in the utmost extravagance. As Harding the poet wrote :

" There was great pride among the officers,
And of all men surpassing their compeers
Of rich array and more costious

Than was before or sith and more precious.

§ § §

Ye men and gromes in cloth and silk arrayed,
Satin and damask in doubtlettes and in gownes,
In clothe of greene and scarlet, for unpaid,
Cut worke, was great both in court and townes,
Bothe in men's hoodes and also in their gownes,
Broudur (embroidery) and furre and goldsmith's works
all newe

In many a royse each day they did renewe."

The peculiar parti-coloured style became the rage. Not only was the robe often halved in colour, but the hose as well, one leg being of one colour and the other quite different, and sometimes each leg was divided up into halves, into stripes or squares of colour. The shoes were snouted to such great lengths that the ends were curled and tied by gold or silver chains to a knee bracelet. The surcoats were looser and often dropped to the heels, spreading out like full skirts, looking from the back view not unlike those of women, and they were called "gownes." The hoods, or chaperones, were tied under the chin and fastened with buttons set with precious stones; the tippets of them, passing round the neck, hung sometimes down to the feet; and this is only a description of one of many peculiar head-wear devices. The long baggy sleeves came again into vogue, but slit open in many places. The outer garment or short mantle was now called a "Court-pie," falling all round the body, but split at the sides, and with no sleeves attached. The servants wore these loose split sleeves—which were much in the way—and out of doors a "cote and hooode" or cap with fringes. The armour was still more perfected in this reign, most splendid specimens of wonderful workmanship and designs coming from

Milan. Some of the vizors of the helmets were of grotesque appearance, some fashioned like a bird's beak. The head-dress of the ladies also increased in fantastic shapes and sizes, sometimes rectangular, spreading out on each side, covered with a veil, or assuming the shape of two horns.

During Henry the Sixth's reign, commencing 1420, there appeared a conglomeration of extravagant styles in clothing, each of the nobility striving to out-do the other in diversity in modes. The chaperon took on a more decided crown surmounted sometimes by a thick roll, called a "roundlet," the tippet of which was of such length as to trail on the ground, and was caught up by the waistband or put round the neck. Long-toed boots, turned over back and front, were worn. The doublet was cut low in the neck and a small stand-up collar was often visible, hollowed in front. It was the fashion then for the men to shave clean. The gowns of the women possessed long trains with turned-over collars of fur or velvet, the waist being short. Their head-dresses rivalled each other in high and elaborate designs.

Various additions could still be noted in the armour of the nobles, in the plating and head-piece, and in design and ornamentation. It was at this period that crude cannon was used, and hand guns.

In the next reign—that of Edward IV—the jackets of the commonalty were usually cut shorter still, whilst the shoulders were padded out with large waddings called "mahoitres." The hair was worn so long that it often interfered with vision. The extravagant length of the shoes was, however, the most notable peculiarity of the men, but the ladies at this time were mostly distinguished by their round "steeple" caps diminishing

to the height of two feet or more, from the top of which fell loosely a kerchief; some having cone-shaped hats with curved horns on either side, or of butterfly or lamp-shade designs, whilst the girdles were greatly in evidence with richly ornamented clasps.

In Henry the Seventh's reign—the end of the 15th and beginning of the 16th century—very marked changes took place in costume, principally the complete division of the sleeves at the elbow, the edges being attached to each other by strips, through which the white skirt of the tunic was seen protruding, the whole sleeve appearing through the slit flowing sleeves of the mantle when worn; also the picturesque fashion of "slashing" made its appearance. An upper leg garment attached to the doubtlet and reaching half-way to the knee was called "Upper Stocks," or "Trawses," fitting tightly to the thigh, and slashed and embroidered, the lower hose being drawn up and attached by points. These thigh breeches became during the 16th century padded to grotesque proportions, but at this time they fitted closely to the leg. The jerkin, or body raiment, and sleeves, were cut and slashed also, the ribbon slashings on the sleeves often hanging loosely. Broad-toed boots were worn, usually of soft leather, reaching up to or higher than, the knees.

The hoods disappeared and broad felt hats or caps of fur or velvet with plumes drooping gracefully over the shoulder took their place. The "knave" of our playing cards is attired in this period. Above the shirt, the "stomacher" was an innovation, and reached from the throat to the waist (the precursor of the waist-coat), beautifully embroidered, the collar of the under-shirt falling over the raiment which was cut low in the neck.

The doublet worn over this was usually cut open and lace inserted to show off the beautiful stomacher. The "petti-cote" hung loosely over this garment from the shoulder, unfastened in front, over which again often a long cloak was worn.

The ladies were attired in gowns cut low at the neck, short-waisted with open, full slit sleeves fastened at intervals between the elbow and wrist; stomachers, girdles with long pendants, either simple cone caps edged with long bands falling down on each side of the face, or more elaborately embroidered and designed capuchins, the hair falling loosely. When cloaks were worn they were very capacious with open sleeves.

The armour now assumed a fluted appearance and was richly chased, whilst the helmet surmounted by huge plumes fitted more closely to the shape of the head. A petti-coat of steel and pass-guard rising perpendicularly up the shoulders was introduced. The shield was usually concave and of fantastic shape and pentangular, and the sword became more tapered towards the point, with a groove running down its length on both sides. Arquebusses were in vogue, and the yeomen wore powder horns suspended from their necks, a bullet bag fastened to the right hip and a sword on the left, whilst their armour consisted of back and breast plates, pieces for arms and thighs, and chain mail gorgets for the neck.

During the time that Henry the Eighth occupied the throne there was little change made in attire; the shirt possessed an ornamented collar, a waistcoat with sleeves puffed and slashed, over which garment the doublet was open in front in order to show the elaborate workmanship upon the shirt. It was confined at the waist and reached well down the thigh, and was usually edged

with fur, the sleeves being cut open and attached by cords. Over this was the coat or jerkin with broad lapelles and full, broad puffed and laced sleeves were attached, often with cuffs at the wrists or lace falling over the hands. When a cloak or "mandevile" was utilized, it hung loosely and possessed a collar but no sleeves. The breeches, or "trousers," now became distinct from hose, and were worn very short, slightly padded and slashed; the stockings reached above the knee and were attached either to the breeches or doublet by "anglettes." For a short period the trunk hose were worn—later to become the prevailing fashion—which consisted of thicker and slashed upper part of the stockings upon the thighs. Slashed shoes or "sabbatons" were the footwear, with very broad and rounded toes. The flat crowned cap or bonnett of various shapes became universal, some with a bordering, or surmounted with feathers. There was no particular mode followed with respect to the wearing of hair upon the face, but beards and moustaches were prominent at that time. The ladies during this reign wore a waistcoat and a covering for the throat and neck called a "partlet," with sleeves attached, otherwise there was little to distinguish this from the last reign in dress. The peasant maidens were quoted as decked

"In petticoats of stamel red,
And milk-white kerchiefs on their head,
Their smock-sleeves like to winter's snow,
That on the western mountains flow,
And each sleeve with a silken band
Was fairly tied at the hand."

The armour of this period was polished and raised, puffed and ribbed, and the huge two-handed sword

hung from the shoulder at the back. The common soldiers carried pistols, pikes and wheel-lock hand guns.

From the year 1550 and onwards through the reign of Queen Bess, the most pronounced changes took place in costume, and in the middle of her time the remarkable and well-recognised "Elizabethan attire" became the settled vogue. The light breeches were gradually discarded, or rather developed into the trunk hose which became greatly padded and "bombasted" out, slashed and ribbed. It was in this style of dress that we can picture William Shakespeare with James Burbage, picking their way carefully along the rough and unswept streets of London toward the "Globe" theatre, discussing the probable takings at the doors of their new venture just erected, or the casting of the various rôles in his latest tragedy, especially the procuring of a suitable boy to take the principal lady's lead. The French style was longer breeches to the knee, with little or no padding, though slashed. The tight-fitting long-waisted doublet was worn, some possessing sleeves merely puffed at the shoulder and tight down the arm, others, puffs from the shoulder to the wrist, slit open all along the inside of the arm, edged with buttons and secured by tape, and many other "slashing" designs. The short mantle with its wide lapelles—often of fur—of various shapes and styles, according to the country, was often worn, while around the neck was fashioned that peculiar stiff-grooved ruff that was supposed to have originated in Spain, a resemblance of which in England appeared in a very small form during the latter part of the last Henry's reign. The crown of the hats became higher and ornamented with feathers, many possessing a large curved up brim.

Tobacco, although smoked thirty years before in Spain and in the earliest history of Asiatic countries, was only introduced into England about 1589 by Drake on his return with his navy from Virginia, although Sir Walter Raleigh is given the credit of first regaling our atmosphere with this pernicious though pleasant weed. Soon after smoking became habitual, snuff was very freely used by men and even women of all grades of society.

The woman's costume of that day is so well-known that it may be only tersely described, the trunk of the body becoming very confined by stiff whalebones, whilst the partlet was discarded, and the well-recognised stiff-fluted ruff encircled the neck more or less of gigantic proportions, sometimes opened in front, and the corner edges joined to the jerkin just in front of the shoulders, and the edges full at the back, reaching almost as high as the top of the head. The opening in front disclosed the elaborate stomacher, and from the cramped waist jutted out the farthingale, the skirt falling slightly bell-shaped. A long mantle was often worn which possessed a very high collar at the back edged with lace, and small lace ruffs appeared at the wrists: it was the fashion to deck the hands with many rings, and to wear much jewellery. Either a cap similar in appearance to that of the men was worn, or the hair was dressed very high and decorated with curls and jewels.

The armour of the Knights became more sparse—except in jousting—sometimes even leg protectors being discarded, whilst the steel jacket was shortened in length so that it only just reached the hips. The breast plates became thicker as a resistant to bullets, and the helmet assumed a higher shape. A quantity of small arms

was used by the soldiery by this time, wheel-lock pistols and carbines, and long heavy matchlock muskets with supporting prongsticks.

Toward the close of James' reign—about 1620—when the celebrated Ben Jonson was the chief dramatist of the day—short coats with tabs and false sleeves hanging behind took the place of the long-waisted doublet, and the slashing of the trunk-hose was altered, being covered instead by long broad straps with buttons, showing the cloth beneath them. The stockings became fastened at the knees by rosetted garters. The breeches tapered to the knees, and the padding was everywhere increased, giving the men a broad appearance in the upper part of the body. Great care was taken with the hair toilet, and long "love-locks" were cultivated, but wigs instituted in Henry the Eighth's reign began to be fashionable. Short-piqued beards and moustaches were affected, and the absurd custom became popular amongst the fops of painting the face with several spots, stars and other designs. The ruff developed—or rather inclined—into a stiff embroidered collar devoid of fluting.

Although the ladies' attire did not change much from that of the preceding reign, the art of the toilet was more cultivated, and face patches were also worn, and even the blue veins traced and cheeks coloured, whilst fans, hand mirrors and other paraphernalia were carried about. Planché writes of a gentleman of that period who had requested some maids to dress up a boy as a gentlewoman, and who in his account of the event stated that there was "such a stir with sticks, combs, cascanets, dressing, purls, fall-squares, busks, bodices, scarfs, neck-laces, carcanets, rabatoes, borders, tires, fans, palisadoes, puffs, ruffs, cuffs, muffs, susles, partlets,

friglets, bandlets, fillets, corslets, amulets, annulets, bracelets and so many lets (*i.e.*, stops or hindrances) that she is scarce dressed to the girdle ; and now there is such calling for fardingales, kirtles, buskpoints, shoe-ties, and the like, that seven pedlars' shops, nay, all Stour-bridge fair, will scarcely furnish her. A ship is sooner rigged by far than a gentlewoman made ready."

On public occasions the mask upon the face became usual. The flat lace collar, stiffened with yellow starch, was adopted, as worn by the men, instead of the ruff, and richly embroidered gloves were often worn. The hair was generally brushed well off the forehead, and a hood was worn possessing a frontlet piece which usually hung at the back, but could be brought over to shield the face when desired.

The armour pieces of the soldiery became less and less in number until only the trunk guard was universally worn, and added to the equipment was a long rapier.



1620



1665

CHAPTER XV.

COSTUMES OF THE PERIOD.

' The Estridge on his head with Beaver rare,
Upon his hands a Spanish sent to weare
Haire's curl'd, ears pearl'd, with Bristows
Bought for true Diamonds in his false sight.
All are perfumed, and as for him 'tis made
His body's claid i' th' silkworm's winding sheete."

17TH AND 18TH CENTURIES.

From the year 1625 the cavaliers of Charles I and their picturesque attire have been immortalised by Vandyke and other great painters, and it is a period which has been most often adopted by the Stage. The rise of the Roundheads split the country into two parties with extreme diversity in thought, habit, and costume, for the plain garb worn by the Puritans in no way helped to lessen the brilliance of that affected by the Cavaliers, but the sombre cut of the one rather, if anything, tended to excite further extravagance in the Royalists' dress. A rich velvet, silk or satin doublet, possessing loose sleeves in front, and a Vandyke collar of rich point lace was worn, and a short mantle usually fell over one shoulder. The breeches were long and fringed and often nearly met the lace-edged flap top of the high-heeled boots, whilst a broad-brimmed and high-crowned hat with plume was adopted, and a rich baldrick was worn like a sash over the right shoulder to the left hip, supporting a rapier.

In time of war a buff coat was substituted for the rich doublet and a wide scarf tied in a large bow round the waist, while the cloak was dispensed with. The fashion of wearing the hair like that of the last reign was still maintained, the moustache possessing a more upward twist.

The Puritan garb was the reverse of this ; a plain jerkin or buckskin doublet with smooth linen cuffs and broad flat turned-down collar, high-crowned hat with flat broad brim, plain breeches cut level with the knee, black stockings and shoes with plain buckles, or high buckskin boots with turned-over tops and leather buckles. The hair was cropped closely, making the ears stick out conspicuously, and the face was shaved.

It was during this reign that with the women the stiff fardingale disappeared as well as the yellow-starched ruffs and Mary Stuart cap. The dresses were low-necked, surmounted by a lace collar, tightly corsetted bodices brought to a point at the waist, and very full sleeves edged with lace. The hair it was usual to brush away from the forehead, forming a central parting which allowed the loose curls to fall each side of the face, whilst complexion "spots" were still largely in vogue as ornamentation. A cloak was worn in cold or inclement weather with close hood attached, and a muff carried, whilst a similar hat to that of the cavaliers was popular. The Puritan maidens followed the same principles in mode, but with severe simplicity and no adornment, the collar sometimes shaped like a shoulder cape meeting on the breast, tied with a bow, a close hood usually concealing most of the hair. The fashion of the preceding reign, with fardingale and neck ruff, more slowly died out amongst the poorer class of citizens and was worn

for many years during this period.

Only the plain pot helmet, back and breast steel plates with tassels were retained by the foot-soldiers, who carried either pike or musket, whilst many officers wore a cuirass over a buff coat. The carboneers carried carbines or petronels hanging from their belts by a swivel; the foot soldier was also armed with sword and hanger, flask and touch-box. The fire-lock, gun-flint and steel became universal.

With the accession of Charles II (1660) straight from his long sojourn at the French Court of Louis XIV, with all its extravagances and brilliance, society welcomed with relief any change from the gloom of Puritanism; and consequently continental fashions burst out in England in erotic splendour, or rather it might be said, with all their complicated eccentricities. It was in the midst of this period, when fashion held such a potent sway, that the great Molière was performing his own plays and those of his contemporaries, Racine and Corneille, at the "Palais Royale" in company with the fascinating Mam'selle Déjart. Voltaire, during his dramatic career helped to reform the costume of that age. Two characteristic changes were soon observable in this country, that of the "petti-coat-breeches" and the "periwig." Neither altogether originated at this period, for they had been in vogue in France and other countries for some time, but they can be said now to have blossomed out in their full glory. The surcoat was revived which reached below the hips with wide sleeves and lace cuffs, and neck-cloths, or cravats of Flemish lace were tied in a knot under the chin with ends hanging square. An ornamental baldrick was worn over the left shoulder, whilst for a considerable time a very wide

turned-up brimmed hat with feather became fashionable: suggesting at a later date the three-cornered hat; and at one period toward the close of his reign, a narrow, brimmed flat-topped hat with crown about three inches in height—not unlike the shape of our modern straws—adorned the periwig head-gear. The petti-coat breeches then became exchanged for the knee-breeches, and the cloak, when worn, was a short one.

During this period we read of the Poet Dryden dragging Shakespeare's plays from the oblivion into which they had been hidden during the Commonwealth's administration of affairs, but only to make "adaptations" from them. We are grateful to Betterton, the historic actor of that period, for maintaining, however, the original version in his brilliant rendering of the various dramas. It is interesting mentally to depict this great artist usually attired in the mode of 1670 with the long vest of cloth or velvet lined with white satin adorned with buttons, and a long, loose coat over it open in front, with a long row of buttons and some also behind; sleeves puffed and tied, long unstarched collar edged with lace; knee breeches tied with ribbon below the knee, shoes of leather, with rosettes or buckles, whilst the narrow-brimmed stiff-crowned hat flat on the top surmounted the long periwig. With the growth of the periwig came the discardment of beard and moustache in England.

This was the age also when Nell Gwyn cast her fascinations over the theatre-goers and captured the erring heart of the monarch. There are such numerous engravings and paintings of the beauties of the French and English Court extant, that a detailed description of the prevailing fashion is almost superfluous, but Planché's

account of the general characteristics aptly illustrates the atmosphere of fashion when he wrote : " Charles II's beauties were the very reverse of their mothers in dress as in demeanour. The starched ruff, the steeple, crowned hat, the rigid stomacher and the stately fardingale were banished with the gravity and morality of their wearers. A stately negligence, an elegant *déshabille*, is the prevailing character of the costume in which they are nearly all represented ; their glossy ringlets, escaping from a simple bandeau of pearls, or adorned by a single rose, fall in graceful profusion upon snowy necks, unveiled by even the transparent lawn of the band or the *partelet*; or the fair round arm bare to the elbow, reclines upon the voluptuous satin petticoat, while the gown, of the same rich material, piles up its voluminous train in the background."

The military defensive armour did not vary very much at this time.

During the next reign and also through that of William of Orange and Mary there was little change in the general fashion from that of the black-browed Charles. The periwig became still more voluminous—it was the fashion for the young beaux of that period to take them off and dress them with fancy combs which they carried for the purpose, whilst in public or during, perhaps, a flirtation—and this was worn with a clean-shaved face. The gallants competed with each other in the originality of the particular "cock" of the large brims of their hats upon two sides in the "turn-up" they gave them, whilst feathers adorned them as well ; these trivialities and the particular brand of snuff they freely indulged in supplied much material for debate. The "shoe buckle" was now commonly used in lieu of the rosettes, on

square-toed and high-heeled shoes, whilst many wore the stockings drawn up over the knee above the knickers. For riding, high boots coming up to, or over, the knee were worn. With the death of the "petti-coat breeches" came the long buttoned tunic reaching to the knees, and the shaped coat of the same length drawn in at the waist fell open below it, standing out stiffly, also decked with numerous buttons and eye-holes. The baldrick, with the narrow rapier attached, was generally worn outside, but when the coat—as it often was—fell open all the way down, the scarf was put on merely over the tunic, which caused the coat to stick out where the sword handle came. The sleeves of the coat were very full with broad, turned-back cuffs, showing the lace-edged sleeve of the tunic underneath. Many fops carried muffs, and when a cloak was worn, it fell loosely from the shoulders to the length—or rather longer—of the coat.

"In apish modes they naturally shine,
Which we ape after them to make us fine ;
The late *blue* feather was *charmante devine* ;
Next, then, the slouching sledo, and our huge button,
And now our coats, flank broad, like shoulder mutton ;
Faced with fine colours, scarlet, green and sky,
With sleeves so large, they'll give us wings to fly,
Next year I hope they'll cover nails and all,
And every button like a tennis ball."

(From "*The French Coquet*.")

With the advent of William of Orange it was but natural that a few Dutch innovations should invade the realm of woman's dress creations, rendering them less profuse in style, and the neck of the bodice was worn virtuously higher, whilst the stomacher again became indispensable. The sleeves were made tight instead of

full, ending at the elbow with a cuff, and a ruffle of lace, and the laced-up corsetiere was a feature in the attire. The long ringlets falling on each side of the face became unfashionable, and in their stead the hair was combed up from the forehead mounting in high and formal tiers—which was sometimes called a “tower” or the French “commode,” decked with ribbons and lace, which often streamed down each side to below the shoulders, almost in imitation of the men’s peruke.

The military still wore the armour breast, back and shoulder plates, as witness the well-known picture of the celebrated Duke of Marlborough of that war-like period. Instead of the steel helmet of yore, the iron skull-caps were sewn into the crowns of the soldiers’ hats; they carried swords and pistols, and the carbine was slung behind by a belt and swivel. Bayonets were used as daggers, but could be fixed by a ring to the muzzle of their muskets, afterwards improved by a socket.

From 1700 onwards the square-cut coats and long-flapped waistcoats with pockets gradually became fashionable, the stockings by this time reaching up the thigh over the breeches, and garters were worn either below or above the knee. The boots and buttoned-up garters coming over the knee were used for riding. The coat flaps became, as the century wore on, more stiffened out with wire, buckram, or whalebone fitted into the wide basques, looking not unlike panniers when an exaggeration was affected, the sword handle peeping out from between the split openings, and no baldrick was now worn. The hat lost much of its feather decoration as from this time it gradually developed into the decided three-cornered hat edged with lace, one of the corners placed over the forehead. Different kinds of

perukes were worn, and besides the carefully curled long one, there was the black wig for travelling along the dusty roads on horseback, the absurd high "bag" wig, night-cap ones and others. With the reign of George the Second, a still further variety of wig was invented, and the most popular method was tying the hair of it at the back by a knot of ribbon or curling the ends into various styles of plaits, called "tye-wigs." It was in this form that the size of the wig became less voluminous, and "bob" wigs were worn with or without powder. The elder men, however, of the period of 1730 still retained the old-fashioned long loose peruke, and the young beaux affected the smaller wigs commonly tied at the back by a ribbon, which style later developed into the plaited tail with a large bow at the top and a smaller one below, but this mode was only one of a great many grotesque designs. The "cocking" of the three-cornered hat at the most unique angle became the highest ambition of the young fashionable idlers at that time, and the edging of the turned-up brims became more elaborate and even feathered.

In the third George's reign, from 1770 onwards, however, the hats became smaller in size as the wigs shrank in dimensions: they were edged with gold lace; presumably it was thought to give a military bearing to the wearer, and the young men hoped by this means to escape the vigilance of the numerous press-gangs. The corner in front became grooved, rounded and stiffened.

It was the well-recorded David Garrick and his contemporary actors and actresses, Mrs. Cibber, Mrs. Pritchard and others, who helped to make this age so interesting and romantic for us in England, and it is

in this picturesque attire of the period that we like to imagine them garbed. We can also mentally depict Oliver Goldsmith and Sheridan with old Dr. Johnson still dressed in the then old-fashioned style of periwig and larger three-cornered hat, meeting at the Inn in Old Fleet Street, and ensconced upon a settle before an open fireside smoking their long churchwarden pipes, surrounded by many other literary, artistic and histrionic celebrities of that day.

The French Revolution it seemed was ultimately the destroyer of the three-cornered hat in both countries. The “cocked” hat of 1790 vanished with the last of the bob wigs and tie wigs, and the simple pig-tail became the fashion for the next twenty years, although many of the young men cultivated their own hair and dressed it in that manner, and it was worn with the half-moon hat similar to those at the time of Robespierre and notably that of Napoleon Bonaparte. This shape, however, was soon replaced by that which gave birth to the top hat of our present day ; it possessed the same high crown but narrower at the top.

During the first half of the eighteenth century the ladies wore small frilled caps, the hair being curled, powdered or dusted with gold. Very light corsets were the fashion despite the outcry of the doctors, with a fichou, showing a laced-up bodice drawn in at the waist, and the “hoops”—a sudden development of the discarded fardingale—became conspicuous, with panniers, whilst the petticoat was worn short, and the gown possessed no train. Although in both England and upon the Continent the hoops and panniers were reviled and satirised by all, they came not only to stay for a long period, but even increased in size to such an extent that

they reached five yards in circumference. In the last half of this century hair dressing in the most extraordinary and varied modes often taxed the ingenuity of the barbers to the utmost ; the capillary art became the most serious and important study, and five or six hours were considered little time to be expended in the necessary careful building up of these monuments of hair triumphs. The wonderful erections, added to the wide girth of the panniers, made travelling in the stage coaches and other private vehicles, although they were made very capacious, most difficult, the ladies having sometimes to kneel all the while. During the last quarter of the 18th century the extravagant Marie Antoinette set the fashion in so many changing varieties that it is impossible to give an adequate description of a tithe of her vagaries. One rather popular style of head toilet was the " herisson," which consisted of a huge bunch of hair frizzed from root to tip mounted as high as possible, banked with ribbons and crowned at the top with feathers. From the year 1780 high hats similar to those of the men of that day became popular with the ladies, as the hair became less in height. The girth of the panniers grew less pronounced, and gradually became verged into bustles, which seem to suggest the peculiar position in which the body was held when walking, known as " the Grecian bend," which by 1790 was ridiculously copied by all supporters of fashion. Small straw hats were worn then, and the use of hair powder declined, and soon ceased, its exit from the toilet probably hastened by the tax upon it instituted by Pitt.

Amongst the stage celebrities of that period, John Phillip Kemble and Mrs. Siddons helped to maintain the
of dramatic art.

As armour became disused the necessity for a picturesque yet serviceable uniform became necessary to take its place. In 1745, during George the Second's reign, the white-clayed tail wig, surmounted by the Prussian sugar-loaf cap, was a conspicuous feature, seen in many of Hogarth's—and others—celebrated masterpieces; (the colour of the uniform of the Grenadiers being scarlet and blue). This headgear in the next reign was substituted by the bearskin muff still worn in the regiment, and the cost of powder helped to hasten the discontinuance of wigs and the three-cornered hats worn with them, these being superseded by a cap with a shade and high brass-plate in front, and eventually in 1816 by the "Shako." The front corner flaps at the base of the coat were turned back and fastened by a button, whilst the white breeches and black gaiters of the Prussian sugar-loaf period were exchanged in 1820 for trousers and long pipe-clayed gaiters with black button fasteners. The Life Guards, however, retained their old-fashioned three-cornered gold lace hats and pigtails shortened, until the first few years of the nineteenth century, when the helmet and flowing horse-tail took their place. This fashion was succeeded in 1817 by the well-known busby.

At the beginning of 1800 the dandy who took his morning's walk in the Row wore a coat much shortened, which developed soon into the tail-coat, long trousers—called pantaloons—and Hessian boots, or tight trousers kept creaseless by a band under the arch of the shoe, and a stock which soon changed to a muslin cravat into which it was sometimes the custom to bury the chin. This mode of dress has been immortalised by Cruikshank, the illustrator of Dickens' works. The succession of

fashions graduating through the early Victorian era has been so profusely illustrated that their familiarity makes it quite unnecessary in this instance, to record them further.

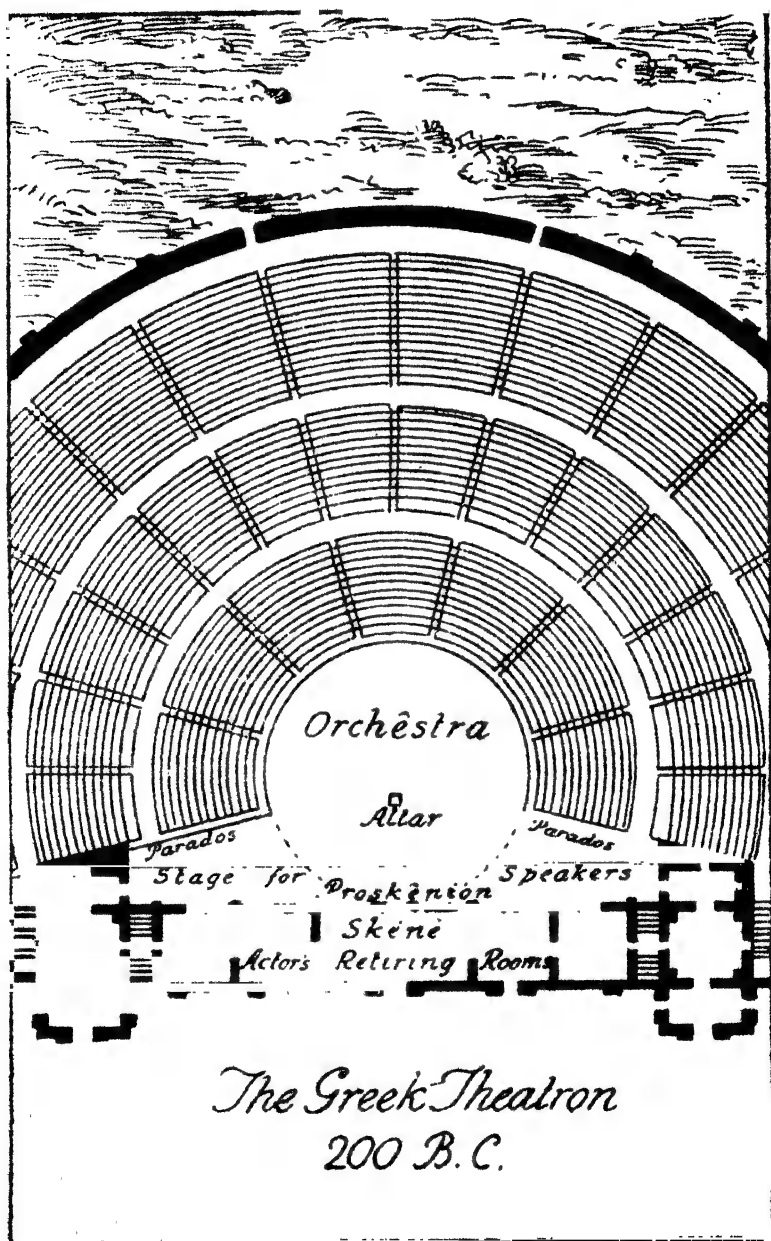
The pen of the author has travelled through many epochs, and has merely alighted, during its rapid flight, to dwell upon a few examples of sartorial art which have helped to tie the past with the present. It shows by this means, it is hoped, the gradual change or development in man's or woman's garb which has kept march with the progression in thought, custom, manner, disposition, social, religious, and political crises of each succeeding century. The long chain of fashion stretching, link by link, through the years of man's recorded history, is thin in places to the extent of severance in this very brief and hurried joining together of its varied sections. To attempt, however, to bind each phase more firmly would require a great volume of research to be undertaken for the necessary material, and would, if added to this intended summary of a vast subject, but tend to congest its pages and prevent those chief points of practical importance and use from being easily comprehended and distinguished: with these a student of dramatic art should become familiarised.

The main object of this chapter is merely to give some idea of the correct attire at various stages of history, with a small attempt at connecting its sometimes swift changes, in order to prevent similar anachronisms to that which occasioned the remark :

"What shook the stage and made the people stare
Cato's long wig, flowered gown, and lacker'd chair."



1800



CHAPTER XVI.

THE STAGE AND STAGING.

"All the products of the modern drama must be regarded as the direct progeny of the Greek Stage."—*Symonds*: "*Studies of Greek Poets*."

THE CLASSIC DRAMA.

The history of Theatrical Art from its earliest records is interesting as well as instructive, for it unfolds in its train the progression that has taken place in stagecraft. The birth of dramatic exhibitions was the celebration of Religious Worship, in which pomp, pageant and ceremony blended with feast and orgy. In Egypt the homage to Isis took the form of a ritual performance before the shrine of Bacchus, and in Greece the Dionysian festivals, supposed to have been introduced by Melampus from the land of the Pyramids, were instituted for the same purposes. From Athens Dramatic Art soon flourished in Rome, and once established there the conditions of the theatre itself rapidly improved.

Thespis, himself an energetic stage manager, dancer and composer, trod the histrionic measure of Fame in the early days of the Dionysian Carnivals, and it is reputed that he was the first to introduce living representatives of legendic heroes and gods in the place of wax or wooden effigies.

from the side passages—called the *parados*—situated between the ends of the skênê and *theatron*, which formed also the principal exit and entrance for the audience. It was at a much later date that the entrances for the actors were cut through the walls of the little house—or skênê—itsself, leading on to the performance ground. This wall of the skênê facing the spectators was called the *proskênion*, and in order to make it presentable it gradually became embellished with columns and coloured panels. The edges of our modern “proscenium” or stiff curtained wings, perceived each side of the stage, are all that now remain of this original façade.

In these early days of dramatic art no attempt at depicting Realism was made; consequently the actor poet, his subordinates and those comprising the chorus and dances, performed upon the central ringed area, unfurnished except for the altar piece in the centre, which was made to represent a rock, an oak tree, a temple, a cavern and many other structures; no further illusionary attempt being made, or even permitted. It has been truthfully asserted that the ancient Greek Drama presented “an actual moral desert without one fertile spot to cheer the traveller, not even a mirage to allure him by its seductive brilliancy.” The performers had to rely upon their voices and gestures to depict the scene and to convey all the varied impressions the drama demanded. The author or principal actor, as a rule, was the narrator of the play and those in the chorus, many of whom were dressed in goat skins to represent satyrs, danced or sang what was called a “tragos” or goat song—hence the derivation of “tragedy.”

At first there was only allowed one actor—or *hypokritês* as they were called in Greece when officially pro-

vided by the State—to perform the speaking part, but later Aeschylus and Sophocles introduced other actors, the latter poet, owing to a weak voice soon ceasing to take a part himself. It was he, however, who it is alleged, made special efforts to improve the diction of the actors, although the audiences in those days had themselves an effective method of assisting in elocutionary education by hurling missiles at the performers if they were not deemed sufficiently coherent. The tragedy that would follow many of our modern stage dialogues, if an ancient audience, imbued with the same progressive principles could witness them, makes one shudder at the thought.*

Although Realism at first was tabooed so far as the performers were concerned, certain stage effects such as the noise of thunder, were aimed at to inspire terror, and although an actual representation of a murder scene was not allowed, the result of the tragedy was gruesomely depicted by a mechanical contrivance which rolled the "corpse" on to the stage afterwards. This *mêchiné* was also utilized for hoisting weird figures into the air, or lowering "gods" to the earth. To one of the three celebrated poets—probably Euripides—the epilogue was credited, which, as well as the prologue, was spoken by a mystic being rolled on to the top of the proscenium—or roof of the *skênê*—who was called the *Deus-ex-méchina*.

Besides the actors—or hypocritês (whence we derive our word "hypocrite" or he that feigns to be other than he is) there was a *chorêgus*, a species of stage-manager, who had charge of the subordinate actors,

*That primitive spirit used to possess the audiences of wild Canada and the Australian Colonies, who, lacking solid projectiles, hurled epithets at those who failed to come up to the vocal standard of efficiency.

chorus, dancers and supers, and to whom, later, the excellent staging of the whole performance was due.

From the time that the Attic Drama was introduced into Rome the evolution of stage representations as already stated, was rapid, and during the stage management of Livius Andronicus not only had the depiction of Realism been allowed with its every phase of love and passion, but the circular orchêstra space was gradually encroached upon by the audience, whilst the skênê and proscenium became the platform for the speaking characters of the play to perform upon. Only the chorus and dancers occupied then the space left in the orchêstra which was sunk below the ground level, so that it gave the stage—or jutting floor of the skênê—the appearance of being raised.*

This innovation and change of stage gave opportunities for decorative art and a rapid progression from simplicity to luxuriousness and lavishness took place. During this period Plautus, and later Terence, gave vent to their great histrionic powers and helped to raise Dramatic Art to a high pinnacle of fame and interest, and under careful and methodical management the drama became still more popular, until the "theatron" or auditorium held over twenty thousand people, and it has been shewn that the cost of production exceeded £100,000 during the run of a single play.

It was just before the Christian era, when the great Roman actor Roscius—who at that time was paid over £30 a day—trod the boards that the skênê, which had up till then been used merely as an actor's cloak room, was revolutionised, opened up, and became the only

* See illustrations.

place upon which all the incidents of the play took place. The sunk orchêstra was still further appropriated by the audience until it began to assume the appearance of our modern theatre, and the seats reserved for the Elect and State dignitaries were placed there. This was the birth of our pit and stalls, and it was called a "pit" because it was one in reality. The central "altar" long since disused but still erected, became a relic of the past, and it could almost be stated that it represented the conductor's desk, were it not for the fact that there was no wielder of the baton and little music to conduct : a flute being the only accompaniment to the singing and dancing in those days.

The *misé en scène* soon improved and even revolving wings were introduced in order to change the scenery, and a curtain took the place of the proscenium façade, shutting off the whole stage from the auditorium. Soon this was considered too crude and a method was devised by which a cloth attached to a thin frame—resembling our modern "safety curtain"—was lowered beneath the stage at the commencement of a performance and raised at the end of it, the exact reverse of our drop curtain to-day. Doors were utilized at the back of the stage for the exits and entrances of the actors.

In the days of Roscius and Aesopus (B.C. 70) the *histriones*, or actors, began to be departmentalized. The latter artist (whose genius and thrift enabled him to amass a fortune of £160,000) was styled a *tragaedus*, and there was also the *commoedus*, the *mimes* and the *supers*. The time was here reached when the "histriones" or "hypocritês" became more important; they increased in numbers and were not merely *raconteurs*, but impersonated "character" parts, and in consequence the

chorus, in drama, lost some of its indispensibility and importance.

For nearly a thousand years, from the height of its spectacular magnificence until the thirteenth century, with various fortunes, histrionic art ebbed and flowed, and languished, until we read of the first "Mystery Plays" being staged by ecclesiastics in our own country; a huge field being fitted up for the occasion. The staging of these in many respects resembled that of the classic past, for the action took place upon various planes raised one above the other, the highest tier*—as of old—representing the heavens or the sky upon which the deities recited their parts. Upon the lower stage platforms, scenery was devised which representing "hades," as well as the Earth. Each play often lasted for several days and was, in reality, a pageant which necessitated the greatest ingenuity in stage management being devised.

During the 14th century there was little improvement in stage mechanism nor were the contrivances by which men were made to fly, boats to sail, and noise imitations of the elements, and other "business" carried out, much more ingenious than those employed by the ancient Romans. The *misé en scène* was not so decorative or so magnificent as during the latter days of the Classic Drama, and although Realism upon the stage was aimed at, only one set scene helped the illusionary effects., This had to do for every act, whether indoors or out but the best painters were employed upon the task of beautifying the surroundings.

*This elevated position no doubt inspired the title of "gods" for the occupants of our modern gallery.

CHAPTER XVII.

THE DRAMA OF SHAKESPEARE'S DAY AND AFTER.

"When young Rogers goes to see a play
His pleasure is you place him on the stage ;
The better to demonstrate his array,
And how he sits attended by his page."
H. Parrot, in "*Laquei Ridicolosi*."

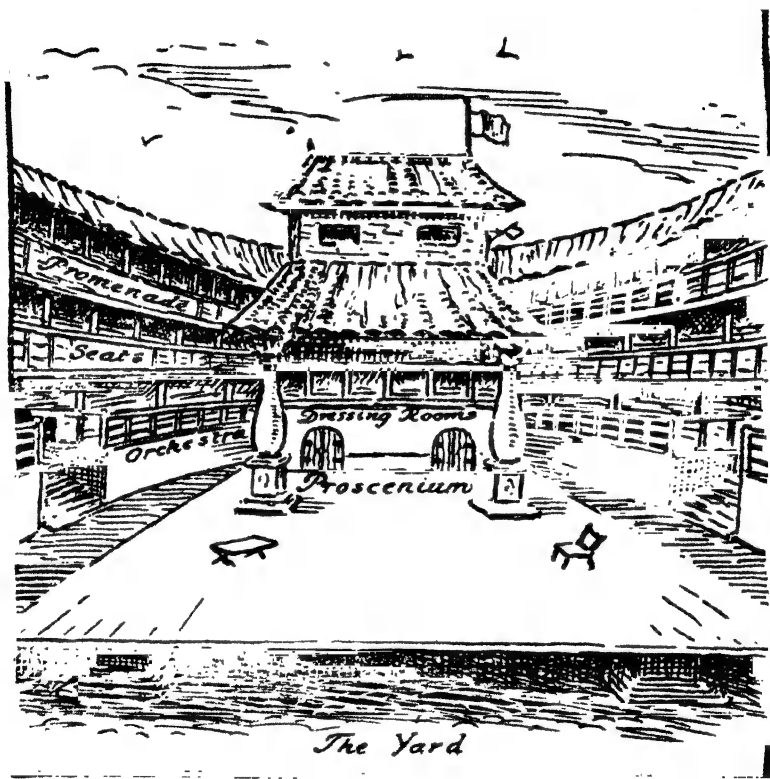
The inconsequences as well as growth and change in public taste, and possibly the slow but steady advance in education during the sixteenth century caused the stage-representations to vary, and Mystery Plays gave place to Moral ones in which greater Realism was depicted. Comedy made its appearance, and was soon threatened with burlesque, until, just before Kit Marlowe's and Shakespeare's day, Tragedy and even Melodrama were in vogue. At this stage, however, of theatrical history, the scenic effects were simplified, and as the play-house had been firmly established as a regular institution for centuries, the performances, which formerly had taken place in the day-time, encroached upon the night, and the stage was necessarily illuminated by a row of yellow wax candles which often required to be snuffed, whilst candelabras hung from the stage ceiling.

It has often been contended by admirers of the Muse that scenic magnificence spoils dramatic art and that an excess of decoration proves a decadence in histrionic ability. There are many people who consider that if

we could always possess Kembles, Keanes or the theatre could "dispense with such acres of canvas and limelight." In the days of Shakespeare, whatever the reasons were which prompted the cessation of scenic effects, the stage decorations were exceedingly limited, and often only tapestries adorned the walls. This arrangement suggested no doubt more entrances and exits, the spaces between the side wall cloths being utilized. For tragedy the stage was often hung with black to add to the solemnity of the scene, whilst for melodrama or comedy any old dilapidated background cloth sufficed, whether painted as a street or landscape. Whatever the motive was which inspired such barrenness of environment it did not debar the performers from lavishness and extravagance in attire, which appeared almost to exceed in costliness as the scenery increased in paucity.

Shakespeare's plays during the life of their great author must have been much handicapped in their production, and the leading actor of that era—Burbage—and at a later date Betterton—must have performed under the most trying difficulties on account of the stage and proscenium being occupied by spectators.

If it can be judged from accounts recorded of the clamour, talking, moving, and general disturbing influences, it is not surprising to be told instances of actors losing their patience and retaliating. The fashion of providing seats upon the stage for the wealthy nobles did not reach France until a later period, when Molière suffered much humiliation from the idlers and rufflers, and many scathing and bitter remarks did this great playwright and actor write into his dialogues in the attempt to loosen by this means the disconcerting



*The Old Swan
Inn.*

scenes which were of such common occurrence. The poverty of the actors and the greed of the theatre proprietors prevented for many years any drastic reform in this direction. With the paucity of scenery and the meagre spaces left for the entrances for the actors—their path being blocked by spectators who often strolled, or placed their chairs or stools upon the stage room itself—there was little attempt made in these days at stage management, or realism from a scenic point of view.

In *The Gull's Horn Book*, 1609, there appears some advice addressed to the fashionable loungers upon the stage; "Present yourself not on the stage, especially at a new play until the quaking prologue has by rubbing got colour into his cheeks and is ready to give the trumpets their cue, that he is on the point to enter; for then it is time, as though you were one of the properties, or that you dropped out of the hangings, to creep from the arras, with your tripes or three footed stool in one hand, and a Teston (sixpence) mounted between a forefinger and a thumb in the other; for if you should bestow your person upon the vulgar, when the house is but half full, your apparel is quite eaten up, the fashion lost, and the proportion of your body more in danger to be devoured than if it were served up in the counter amongst the poultry."

The training of the individual parts, however, was often very thorough, for in gesture, deportment, intonation and inflexion of voice and in general action as much finish as possible was attempted by those who controlled and staged the piece. At rehearsals this exactitude was possible but the actual performance, it can be well imagined, often suffered by the incumbrances upon the stage. The pit, then the centre of the

building, possessed no seating accommodation in those days, and its occupants, composed mostly of the lower classes, were generally in sympathy with the actors and naturally resented any disturbance which interfered with their complete enjoyment. This fact, however, often made matters worse by the battle of epithets that often raged between the parties, quite stopping the performance for a while.

About this period the evolution of the theatre had reached what I am designating the third stage since its Classic inception, although many other smaller states of progress and of retrogression could be described. For instance, during the early days when Burbage originated Shakespeare's heroes, the stage was a mere platform jutting out from the proscenium over the pit, and the only decoration allowed in many instances was the proscenium curtain which formed a background—instead of the foreground—of the play. The space behind it—now our stage—was, as of old, the “*skênê*” or retiring room, in which the actors and those favoured rich amongst the audience comingled, and these latter could often have been observed peeping or standing between the curtains during the progress of the play. This inner space, therefore, originated what in stage parlance was called “the green room,” and in France the *Foyer*. One can well imagine that upon the bare platform in front of this divisional curtain there was little attempt at staging as we now recognise it, and the multitude of scenes in the original plays of Shakespeare occasioned no increased expense of scenery. For, as of old, a prologue and epilogue were given by the “orator” explaining the action and scenic arrangements of the drama in progress.

The period, however, of the beginning of the 18th century marks the link between the ancient and the modern theatre. The position of our present stage is the result of a gradual encroachment of the audience upon the original acting space—the orchestra—during the early days of stage representations and the retirement of the performers behind the proscenium; then followed the enlargement and increased importance of what was formerly the “skênê,” now the actual stage upon which the “scene” is set. This progression shews the Pit—the orchêstra of old where the action of the play took place—sunk a foot or two below the ground level. In this space the audience, just before Garrick’s day, stood or strolled about conversing, watching the performance or refreshing themselves at the ‘buffets’ which were built under the overhanging boxes. In front of the Pit and just below the stage, at this period in stage evolution, were some railed off seats upon which some of the “Quality” reclined, ranging each side of the little musicians’ space—now called the orchestra—which by this time contained several instruments. These seats later on gradually encroached upon the pit and became our modern stalls. Behind the pit arose tiers of seats called the amphitheatre, above which, encircling the building were the boxes extending on to the stage itself and upon which many of the spectators strolled and gossiped with their neighbours. The “Green Room” consequently was, as I have pointed out, built just off the stage, where the performers, the authors and the favoured of the audience intermingled in social converse or battles of wit.

It can well be imagined that staging—as we now recognise it by its grouping, lighting and scenic effects—

had up to this period made little progress in spite of attempts at portraying realism, and it needed intrepid reformers and enthusiasts amongst the actor proprietors and authors (of the standard of Garrick of London and Voltaire of Paris) to purge the stage space of its human incumbrances, and it was from their time that can be traced the final departure of the spectators from the stage itself. This drastic measure left the whole space behind the proscenium free for the performers and shut off the stage action entirely from the audience. The play, now perceived only from the body of the theatre, suggested more adequate and more extensive mounting, though in Garrick's day of dramatic triumphs, scenic realism was as much tabooed as appropriate costumes were, and the same modern attire worn by the actors for every play, whether representing denizens of eastern or western clime, or of any period, tended to mar an otherwise excellent performance. No matter how scenic effects for enriching a play may be despised, arguing that any lavishness in that direction eclipses or detracts from the merits of the actors or of the action, a correctly furnished stage is as much an indispensable necessity to-day as a realistic "make-up" of a character.

If it be considered by the actor and audience necessary visibly to depict Shylock as he is, dressed in characteristic garb and with a Jew's physiognomy, gestures and speech, it is equally of importance that he should be depicted as treading his native soil and surrounded by all the distinguishing features that may help in the portrayal. If you rob a character of its environment you must also strip it of other auxiliaries, and present it without any attempt at "make up" or suitable attire, but rely mainly upon vocal intonation, emphasis and

dramatic gesture, delivered upon a platform before a plain curtain, in which case the actor must also largely depend upon the imaginative faculties of the audience. A modern costume worn when representing a Crusader of the Holy Wars is incongruous, as it only tends to detract from the representation because of the lack of harmony. Instead of the constructive mind of every hearer being overtaxed with subjective impressions, he is saved such detraction by his eye perceiving the scenic plot designed by one gifted in that particular art, and he need only give his attention to the unfolding of the play and utilize his critical faculties for the actual performance.

A drama requires a suitable setting quite as much as a picture of a Maypole Dance, to be effective, must have a country scene as a background. Scenery, therefore, which is appropriate, supplies a want—that which the sense of vision seeks if not there—and unless this is furnished there is a restlessness amongst the majority of spectators, inspired by a lack of complete comprehension partly due to a feeling of disproportion.

CHAPTER XVIII.

THE STAGING OF MODERN DRAMA.

"To wake the soul by tender strokes of art,
To raise the genius, and to mend the heart,
To make mankind in conscious virtue bold,
Sive o'er each scene, and be what they behold—
For this the tragic Muse first trod the stage."
Pope.

It was not until well into the 19th century that an effort to establish an effective and appropriate *mise en scène* was made, and although now-a-days many representations are criticised as being merely spectacular exhibitions, the progress of stagecraft has popularised the drama ; this realism in scenery has revolutionised also the demeanour and diction of the performers themselves, ridding the actor of much of the declamation, stilted delivery and staginess which distinguished the types of old, who relied solely upon their own histrionic gifts to depict the scene as well as the action. There has, consequently, arisen of late years a more natural school of acting, but with it has come a less distinct utterance, a deterioration in elocution. The staging, however, has become of special importance, entailing, as a rule, a producer (apart from the stage-manager, the "chorégus" of old) who, after a consultation with the author, designs the whole action of the drama and conveys his own ideas even to the scenic painter. The stage manager, nowadays, usually acts in

the capacity of a foreman rather than as a trainer ; one who only takes on any responsibility when the producer has actually launched the piece. There are occasions, of course, when these two offices are combined, but a man specially gifted with improvisation and constructiveness is rarely content to engage in the more mechanical task of supervision only.

The staging of a drama and a musical play or opera, are almost independent and distinct functions, for the musical productions cannot be treated in the same realistic manner as the non-musical may. In an opera, histrionic art has rivals in the vocal and instrumental arts, and whilst the whole of a drama is often written by one man, a modern operatic venture is generally a combination of several authors and composers of variable temperaments, dispositions, and, consequently, ideas. The action of a dramatic play is usually an imaginative representation of real life and the art of the performers consists in a natural rendering of each part in an appropriate setting, whilst a musical play, however well composed, is either a song poem, a fantasy, or a burlesque in which the eye and ear are catered for and not as a rule the intellectual faculty of an audience, for the variety of the grouping, ensemble, dancing and stage pictures are as important as the rendering of the music, and the dialogue has often a very secondary place. Whilst, therefore, it is not essential that a producer of a drama should possess a talent for the Muses, the impressario of a musical piece must be very versatile. Although he need not be a practical musician or opera singer he must possess an excellent ear: a sufficient knowledge of music to enable him both to train a chorus and conduct an orchestra if necessary. He must be an art critic, one

well versed in colour schemes and must possess a sense of dynamic rhythm in order to originate dances, be able to render songs intelligently, and be an exponent of dramatic art in its highest form.

The producer of a modern non-musical play generally assists the author in the division of acts and scenes, making as few of the latter in the acts as possible, except in melodrama on a huge scale, when spectacular effects of "business," action, and scenery are the principal attractions. The chief points a producer considers are the various "situations" and "curtains" which end each act or scene: in a similar manner that a singer or pianist endeavours to sustain the interest of his listeners by his "effects," "tours de force," and "climaxes." The gravest blunder in any production is an "anti-climax" or powerful situation toward the close of a scene that lessens the effect of a "curtain." The merits of a play can be judged by its "thermometer," and sustainment of mercurial interest, steadily rising and remaining for a space of time upon the same level: but never flagging or sinking.

The performers who are to fill the most important parts are generally carefully chosen from those who are considered to possess certain characteristics of their own, whose natural temperament or disposition influences the selection for particular rôles. This practice rather tends to destroy histrionic versatility, but a producer selects his artists as a manufacturer does his "skilled" mechanics, or a building contractor his labourers, and those "specialists" often remain in this particular line of business during the whole of their stage careers. It is, as a rule, only through unique circumstances, or as a manager, that an actor has any

opportunity of exhibiting his repertoire of capabilities in Dramatic Art.

The characters selected and tabulated, the producer next arranges the scenic plots, the entrances and exits, and furniture of the stage—position of chairs, lounges, tables, fireplaces, and windows for interiors, and trees, seats, fountains, gates, pillars, &c. for outdoor scenes, as balance in grouping and individual movement and repose must be arranged systematically—what is called “dressing the stage” with the performers, and if the exact position of each article of furniture is located at rehearsal the actors know the amount of space left at their disposal—or, rather, that of the producer. The art of staging is to “conceal the art of doing so,” and to represent the action so as to appear as natural as possible, but it must always be remembered that the stage scene, like a picture on canvas, is only perceived from one direction—that of the auditorium—and the position of the performers and their movements are arranged before a fixed point or points of observation. Authors recognise this and when a play is produced, the “directions” are typed upon the “parts” in order to indicate the positions and “crossings” to be taken by the actors at various times. As it is necessary, therefore, that each principal performer should be seen at any time during the action of the play and not be obstructed from view by another player, the various positions which appear as natural to the audience are allotted with infinite pains by the producer. The importance of this is obvious and shows how necessary it is for each individual actor to follow carefully the position and crossings assigned to him, unless he is alone on the stage when he can be left a certain freedom

of space, but even then the balance of the scene must be preserved. So as to vary the action, the actors are shifted like so many pawns upon the board, but the change of position although partly executed for the purpose of avoiding monotony of fixed action, must show an apparent reason, such as getting matches from the mantelpiece, changing a vase of flowers, going to the piano, writing table, window, &c., although the impersonation of an emotional part needs none of these artifices, as an agitated frame of mind often prompts vigorous action, gesticulation or walking to and fro.

The audience very rarely notices in a critical sense, the attitude, position, movement, and acting of any performers upon the stage except those who are engaged in speaking, but the most difficult "acting" is done by those, at such times, who are themselves being addressed, or act as spectators in the drama. It is the "business" and grouping of non-speaking parts that often require the most careful study, for the movement and byplay of these silent performers must not, in the slightest degree, detract from the principal action, but rather assist it by so focussing their observation and interest upon the speaker that the audience's attention is drawn to him likewise. Otherwise they must, by their unostentation and harmonious movements, remain unnoticed and be as part of the scene; as in a game of cards, mute discussion, &c.; that is, they must always be in the picture yet not by their "business" draw attention to themselves.

It is often a fixed rule of the producer to have the "property" master at hand at every rehearsal, and all the properties—or their equivalents—to be used by the
What is called "business" or "byplay"

is a very useful and necessary part of stagecraft, and many actors are wonderfully accomplished in this respect; but whilst in a serious play there is little novel or unique business required to be introduced, in burlesque or farce it forms one of the principal features, and it calls for much ingenuity to invent and supply original and "eccentric" devices for compelling laughter. This business is rehearsed so fully that it appears, when performed, quite spontaneous and un-studied, yet as a rule each movement of the body, manipulation of the hand, and step in any direction has been carefully planned, although there is many an occasion when a situation (often caused by an accident) influences a "brain wave" in the funny man and an original idea develops on the spot.

The arrangement and attitude of a stage "crowd"—which often appears uncontrolled—is as carefully mapped out, and each individual allotted a place, as the manœuvres of a squad on a drill ground, except that the individual has more freedom of gesture and movement. The producer has the advantage, however, of shaping the scenery, plot and space to his requirements, for it is not always artistic to aim at "symmetrical" figures or "central" effects for a stage picture: like a canvas one, it can be balanced without the principal action taking place in the exact centre. As a consideration, however, has to be made for the voice being heard as well as the facial expression and gesture of the actors around whom the action takes place, being observed the grouping and movement must be arranged accordingly, so that most of the principal actors' "front" may be discerned; whilst the crowd of people is arranged so that, although many of them have their backs turned to

the auditorium there are some whose faces can be sufficiently visible for conveying the facial demeanour of the crowd in its "humour or passion." In an ordinary rabble no individual feature and gesture must be too noticeable, which is an additional reason for having the white effect of the faces turned away, and only the dark heads fronting the glare of the footlights, but there are occasions when the attitude and disposition of members of a crowd, and characteristics of the various physiognomies, form the most important element of the scene, as witness those hostile demonstrations of the "canaille" during the French revolutionary tribunals.

Various stage effects made unostentatiously are the aim of a producer, and although during every line of speech it is an advantage for the audience to witness the facial expression which accompanies it, there are times when the features of the listener upon the stage are of more importance than those of the speaker, and an effect is often procured by the latter facing up-stage whilst talking: that is, with his back to the footlights, but to obtain clearness of utterance upon these occasions is important.

It is generally a wise precaution for a speaker to work his way towards the exit upon his final words, so that he may disappear as soon afterwards as possible. A long walk toward the exit in silence lessens the effect of any situation, unless, of course, it happens that it possesses some special significance or characteristic.

CHAPTER XIX.

PRODUCTION OF OPERA.

"Orpheus' lute was strung with poets' sinews ;
Whose golden touch could soften steel and stones ;
Make tigers tame, and huge leviathans
Forsake unsounded deeps to dance on sands."

Shakespeare.

In musical comedy or opera, although the rules of histrionic art must be followed as much as possible, the producer realises that his chief purpose must be to produce a series of pretty tableaux and scenic illusions, relying much upon the artistic and vocal talent of the principals, and the daintiness, charm and beauty of the chorus and dancing. The success of comic opera, however, he knows depends largely upon the wit and humour of the "funny man," and the popularity of the "leading juveniles." It is not intended that a musical play should be taken seriously. Fun and frolic, catchy airs and seductive symphonies take the place of the serious sentiment and sensational situations of a dramatic production, and in consequence the staging is arranged upon lines adapted to further this end in view.

In serious or "grand" opera the vocal and instrumental numbers were the only features worth considering not many years ago, and the staging was so unimportant that the production was generally marred by the crudeness and inappropriateness of the setting and scenery, shabbiness of the costumes, slatternly appearance of the

actors and the poorness of their dramatic talent, but with the rapid advance of stage pictures or "dressing," grand opera has so improved in its production that it ranks in scenic effects with some of the most elaborate dramas.

In the production of any Opera, worthy of the name, the heads of various departments have to be elected besides the stage manager; for the offices of choral master, vocal prompter, ballet mistress, and the musical director who conducts the orchestra and voices, are no sinecure ones, but all are under the control of the producer, and even in "Grand" Opera when the rendering of the musical numbers is the main feature, the conductor alone rivals the producer in importance. "Grand" Opera, as a rule, is devoid of humorous situations, and often tragedy forms the crux of the theme; members of the chorus are selected mainly for their voices, and their arrangement and movement are looser and apparently less orderly than those of comic opera or musical comedy in which extravagant effects are often aimed at. Following out a similar principle there are many choruses in comic opera which directly accompany the solos and repeat the refrains, but in more serious musical pieces the concerted vocal selections form what appears like independent action constituting part of the scenic "dressing," and not necessarily grouped around the soloist. A band of soldiers, citizens, children, or nuns may chant or sing during their march, dance, or ritual ceremony, independently of the principal actors who are sometimes amongst them, but more often apart; the movements and formation of the chorus therefore are as natural as the scene and circumstances permit. The chorus numbers

often form the principal feature of the staging upon many occasions, the soloists' voices being heard interjecturally. Of course, there are many "ensemble" situations as well as isolated groupings in light opera, but the main attractions in comic musical plays are the patter, amusing and eccentric songs, or rhythmic melodies, accompanied by characteristic dancing and gesticulations of the chorus, who are grouped in set formation behind the chief singer. These rhythmic songs which are attached to choruses must not be rendered as simple ballads in which the singer can vary the time as his mood may prompt, as the accompanying gestures of the chorus have to be considered, and the regularity of the measure maintained and its seductive, flowing, or eccentric peculiarities undisturbed. Whilst a ballad singer relies upon his vocal effects solely, the comic opera performer is assisted by eccentric "business" and chorus action.

In order that a producer may obtain the most vivid stage effects, romantic or comic situations, in the selection of his characters he endeavours to secure those people who will aid him to produce as many distinct types as possible, and those who can maintain the rôles throughout in voice and general characteristics. The merits of a piece are often due to the decided contrasts in portrayal, as that of the stern, comic, or heavy parent, the romantic lover, the serio-comic gentleman, the low comedian, the eccentric humourist, the soubrette, the flippant and witty youth, the fatuous dandy, the wealthy city man, or the elderly beau, no two impersonations being in the slightest degree similar in any point, but each assisting the other by its opposing qualities.

In the groupings and crossings, the place of every

individual upon the stage is allotted, and the varying tracks and movements of the principals, as well as those of the chorus and supers—as in a ballroom scene—are traced, often by distinct ticks or coloured lines on the blank pages of the producers' stage book, with characteristic marks or numbers against the words of the libretto or numerical score, so that there shall be no "impasse," no confusion, congestion or upset of balance, but the changes of position effected easily and smoothly, assisting and never detracting from, the principal action.

The most simple effects are often the most striking, and can only be produced with any assurance by constant and diligent practice. It is only by persistent rehearsing that "finish" and "finesse" is obtained; nothing should be left to chance, and this assiduous repetition marks the great difference, upon the whole, between the professional and the amateur production, the latter's efforts being often marred by slovenly, laboured, and unfinished acting.

Of great importance in stage representations are the lighting effects, which not only materially assist in scenic illusions, but in the rendering by the singers of musical numbers, by lowered lights and "lime focus" of varying colours. Besides the stage carpenter—who is generally the scenic master—and his numerous scene shifters and "fly-men," the electrical engineer and his mechanics are important members of the theatrical staff with their complicated switch board (arranged upon the prompt side) for the footlights, overhead borders of different colours, and the portable and standard groups of lights for additional illumination. The limes are sometimes arranged for focussing either

from overhead platforms just inside the proscenium or from a top gallery in the auditorium, and their effect either as a "focus," or in intensifying the brilliance of the stage electric illumination, is very great despite the magnitude of the fixed lights, the rosy hue enhancing a gay, floral, or festive scene, the orange a sunlight, and a green producing a sombre and mysterious gloom, whilst a white gives an added scintillating radiance, especially if focussed.

Another important office is that of the "property man." He belongs to tradition. Although his labours are often severe and his ingenuity sometimes startling, his presence has never been focussed by the limelight, and he allows others to reap the plaudits which are often drawn from the audience by the effect of his skill. He was probably a greater artist in the old days than he is to-day in this age of realism, for it is usually the custom to provide real articles for purposes of property instead of imitation substitutes of his own manufacture. His chief duty now is to be provided by the producer of the play with a minute list of furniture and articles that are necessary for each act, and to see that they are placed where required, or given to the performer who needs them. Prompter, call boy, dressers, flymen, scene shifters, and many other small offices go now to swell the orderly regiments of stage hands.

Staging has, therefore, always borne an important place in the evolution of Dramatic Art, for even in the classic past when the action took place within the central ringed area, the composition of the chorus and dances were arranged with scrupulous precision by the chorégus, each individual being allotted a fixed position and track. As the central stage, however, was gradually abandoned,

and the performances took place within an area which possessed only a front aspect, and which became enclosed by a frame, this revolution suggested natural alteration in stage setting and in general scheme. When the prejudices against Realism being depicted were swept aside and it became the dominant factor in stage impersonation and scenic effects, the stage setting underwent a corresponding change and was arranged upon less set and formal lines. The frontal aspect necessitated the floor of the skênê, now the stage, being built with a rake, as well as that of the "theatron"—now the auditorium. The gradual slope upwards of the stage boards not only permits more of the action being visible from every part of the house, but it prevents too much foreshortening, and consequently adds distance.

In fact, a stage production can in a measure be likened to a printer's colour scheme with its background of illusionary distances, but whilst both framed pictures are viewed from a fixed base, the dramatic producer has the great advantage of animated figures upon his foreground and middle distance, ever varying and changing the set of his scene, allowing no stationary effects which may tire the onlooker, but adding in continual sequences relief to the eye and fresh sensations to the mind.

CHAPTER XX.

THE ART OF THE CINEMATOGRAPH.

“ I have heard
That guilty creatures sitting at a play,
Have, by the very cunning of the scene,
Been so struck to the soul that presently
They have proclaim'd their malefactions ;
For murder, though it have no tongue, will speak
With most miraculous organ.”

Shakespeare.

The production of the Film drama can hardly be considered as an evolution of the Theatre, but rather as an offshoot of that institution, which owes its departure from the orthodox, to the rapid development of instantaneous photography and the progress which has been made in artificial lighting, which has assumed almost the luminosity of the sun. The staging in these productions is not confined to the raised platform upon which a scene is built, but embraces the whole action of the play indoors and out. Filming has made such rapid advance since its inception, armies of supers are so constantly employed and the method of production so universally known that little description now-a-days is necessary.

The place where most of the indoor action is filmed is called the “ studio ” and includes the huge operating room—often a converted skating rink—in which, during a production several scenery sets are erected so that there shall be no time wasted in changing scenes.

The whole building includes the property, scene painting, wardrobe and dressing compartments; the various rooms connected with the development and storage of the emulsated negative films and their "positives" or transparent prints,* the Projection room, and those for the use of the electricians and the storage of the lighting plant and other offices. In the operating room are long overhead rows of rails from which the "limes" are suspended and run along wheels to every spot where the particular scenery set requires them. There are also brilliant lighting diffusers upon the floor. The roofing is arranged on the sliding principle so that in sunny weather daylight can be added to the artificial lighting.

For fixed scenes every action must necessarily take place within a limited area in order to come within the restricted vision of the camera's lens, and it is usually only necessary, therefore, to set up two sides of the room for interior pictures, although for distant views three sides may be built. The producer of the play generally takes up a position near the operator in order to survey and direct the action from an audience's point of view.

As outdoor scenes are mostly dependent upon the weather and season, it is often necessary to await a warm or sunny day for such events; consequently, it is often the case that indoor pictures are filmed during inclement or dull days. As many plays require scenes where an abundance of foliage is necessary these special events have to be postponed until the spring or summer months.

*These positives are in a long ribbon of film, called a reel and each miniature picture—one inch wide and three-quarters of an inch high—is taken at the rate of nearly a thousand a minute, or 16 pictures a second, which number runs to a foot in length. The standard measurement of a reel is approximately a thousand feet, therefore a reel would take nearly 20 minutes to run.

To an onlooker uninitiated in the business of filming, a rehearsal in progress would be a bewildering affair, as not only is there no sequence of events but (except in a "talkie") generally the scene is gone through with no words spoken by the players, though sometimes an actor in an emotional part may utter a few appropriate sentences or a jumble of unintelligible sounds in order to assist him in his passionate declaration. The performance as a whole therefore may be regarded as a dumb show, action only being necessary. The scenes do not form a sequence for the simple reason that every event which takes place in the same room or "setting" is performed whilst this particular set remains standing. This arrangement necessitates filming episodes from various parts of the play and placing them together for production.* Consequently, days, weeks or even months may actually elapse between the time an actor is filmed putting on his overcoat in the hall and his appearance in the street, although when the play is screened one event immediately follows the other, and some person therefore has to be especially engaged for the task of noting the dress or disguise worn by the performer, so that he shall present the same appearance on both occasions.

For outdoor scenes it is the usual practice to select some locality which possesses sufficient change of scenery to enable all the necessary action to be performed there, and as the radius of the lens is so limited even a slight shift of position will often give the desired variety of background.

Although no colour upon the face need be used by

*The scenes are afterwards disconnected by being cut away from the film ribbon and joined in their proper order.

the film actor, the "make-up"—if one is required for the part—needs to be very carefully done, for not only does the camera record the tiniest wrinkle or freckle which may not be visible to the naked eye, but every skin or facial defect is exaggerated on account of the projection being magnified.* It is generally necessary for an actress, however beautiful her complexion may be, to smooth her face with a thin layer of either chrome, creamy yellow, or pale pink pigment, but if the lips are too heavily rouged they will appear black in the picture.†

The staging of a film play is necessarily very different from that of a theatre performance, for what would be regarded as a rehearsal in the latter case is the actual production when the scene is considered by the film producer to be sufficiently good for photographing. The action covers such a diversity of scenes, various localities, and seasons, that the first occasion upon which all the scenes follow one another consecutively is when the pictures are projected on the screen at a private exhibition, before the film critics. It often happens that deletion, rearrangement of scenes or even re-photographing some particular action is found necessary before the play is viewed by the public.

It can readily be understood, therefore, that the performers of a film drama hardly gain such a comprehensive grasp of the scenario play as a whole as those who engage in a theatre representation. The producer is the responsible authority, and after the author has placed his MSS. in his capable hands the whole action,

*This is owing to the fact that the distance between the projecting lantern and the screen is much greater than that between the camera and the players who are photographed.

†The principal reason why this layer of pigment is used is to blot out all colour. Some studios prefer one, others another tint for "make-up," according to their lighting.

chain of events, arrangement of scenery and every accessory is under his complete control. He is in the position of a dictator, and the grouping and individual treatment of a scene down to the minutest detail comes within his province, and often his is the only voice audible as he prompts the general and individual action.

The difference between the "silent" films and the "talkies" is that whilst during actual taking of the former pictures the producer from his position near the camera can direct orally every movement and gesture of the performers, in a film where speech is to synchronise with action all extraneous noises must be shut out. The studio, therefore, is not only built to be sound-proof but is almost air-tight in order to prevent all traffic rumblings and other street sounds from entering.

The preliminary rehearsals of a "talkie" film, consequently, have to be very thorough, and finally perfected in every detail before the time arrives for the action to be "shot" (in common parlance). From that moment the producer can only direct by pantomime; the double doors of the studio have been closed hermetically tight, a red light outside denoting that no entrance will be allowed during this critical period, for the slightest shuffle, rustle of clothes or paper will be intensified in sound.

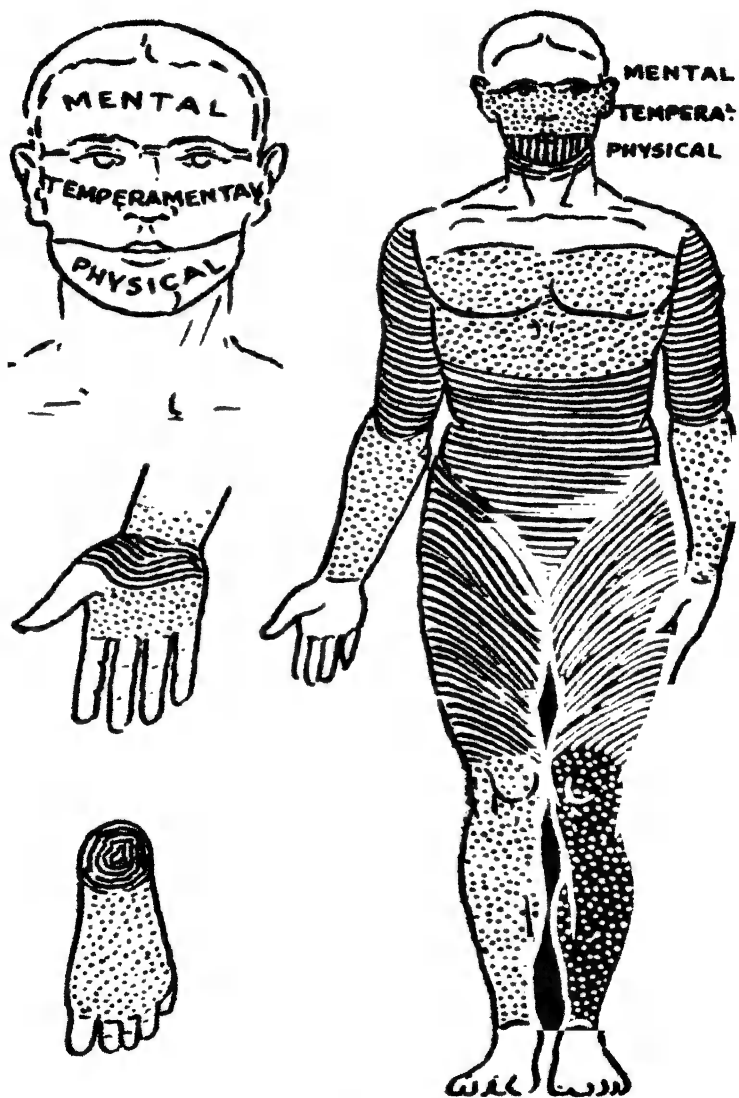
Besides the producer there is the most important office of "synchroniser,"* who, with his intricate set of instruments awaits the fall of the producer's handkerchief or other silent signal. At the same time the

*The synchroniser is a very necessary machine in a "talkie" film; light (and consequently sight) being far quicker in travelling than sound. A voice through dry air would take nearly a second to travel a thousand feet; consequently the hearing of it must be minutely adjusted so as to synchronise with the movement of the lips.

microphones, which are suspended in line and can be silently moved to other positions, are started, which convey all sound to the recorders.

For illusionary effects the wonders of the camera in filming have advantages over theatrical productions, but on the other hand the classic or modern dramatic works that are suitable for the screen are limited. Few novels, if they are to retain their character and plot unaltered would be considered successes when produced in film land, consequently, it is nearly always necessary to "adapt" them for such a purpose.

The theatre and the art of filming both have their distinct vocations in the dramatic world, and whilst the former has the means of elevating public sentiment and morals, the kinema possesses boundless powers for furthering education. It has acquired during its rapid progress a world wide popularity and by its pictures the most distant parts of the globe with their stores of mineral and vegetable wealth, and archæological discoveries are exhibited. Consequently its possibilities in the future may truly be considered as limitless.



HUMAN CHART (*See Chapters VI and VII*)

GLOSSARY.

' This error sprang from Anachronisme and confusion of Histories.'—
Gale, 1669.

AIQUILLETES (AIGLETS).—The covered metal ends or points of ties or laces, or leather tags, sometimes made of gold or even jewels.

AMATEUR DRAMATIC SOCIETIES.—Were known in the 16th century. David Garrick shone first as an amateur.

ARBALEST.—A cross-bar.

ARQUEBUS (ARCUBUS—HARCUBUS).—A species of hand-cannon used toward the end of the 15th century.

BALDRICK.—A sash or belt passing diagonally round the body from the shoulder to hip, to which was attached sword, dagger, or powder horn.

BAND.—A starched linen or cambric collar of wide dimensions surrounding the neck, fluted or edged with lace, worn during the end of the 16th century.

BANDOLEERS.—A cube or bottle-shaped case with top attached to baldrick or belt, used for musket powder in 16th and 17th centuries.

BASCINET.—A cone-shaped skull helmet of very light make worn in the 14th and 15th centuries by the foot soldiers.

BAYONET.—Used in the first place as a dagger and fitted to musket by a ring and afterwards by a socket (17th century).

BEAVER.—The face-guard of a steel helmet.

BLOTTING-PAPER.—First used in the year 1465 A.D. It is referred to in Horman's *Vulgaria*: "Blotting papyr serveth to drye weete wryttinge lest there be made blottis or blurris." Sand-dusting was still in use during 17th and 18th centuries.

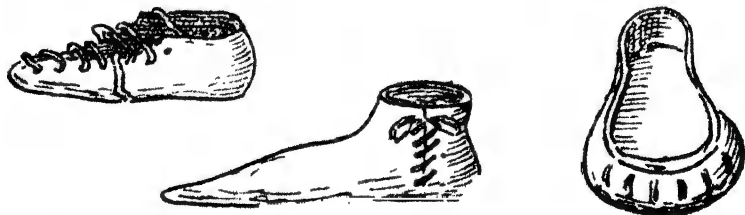
BLUNDERBUSS.—A trumpet shaped shot gun of wide bore used in the 17th century.

BODICE.—A laced and boned front worn by women.

BOMBAST.—The padding-out of clothes, worn on trunk of body and thighs.

BOOKS AND BINDING.—"Tabula," tablets of ivory or metal were common to Greeks and Romans. Some were made of wood, citron, beech, or fir—the inner sides being coated with wax upon which letters were traced with a stiletto or pointed pen, sharpened at the other end for erasure. Two such tablets joined together formed the earliest specimens of bookbinding, hinges being often attached. These wax tablets continued to be used in Europe during the Middle Ages—1301. The earliest paper was made from skin of the papyrus stalk which was unwound and made up into rolls many feet long. (*See* (PAPER.) This papyrus paper was written on with reeds dipped in gum-water coloured with charcoal or soot of resin. Sometimes the ink of cuttle-fish or lees of wine was used as a writing fluid. Next to papyrus was parchment, and then vellum from calfskin highly prepared superceded papyrus in the 7th century. The invention of linen paper was the first wholesale book production of the 12th and 13th centuries. The 15th century shewed lavish styles of bookbinding, but only when well after letterpress printing commenced, in the late 17th or early 18th century did bound books become common.

BOOTS (AND SHOES).—Feet coverings were used from the earliest times and must not be regarded as a development of the sandal. The earliest specimens are those made from the hide of animals in one piece and drawn over the foot like a glove—generally coloured black. They were sometimes formed entirely of one thickness of leather, shaped to the foot and tied round the ankle, upon which various adornments were often worked.



In the Middle Ages the shoes possessed wooden soles, the upper parts were laced with thongs, and tapered off to a point. They were often painted in various colours, mostly red, or gilded. From 1087 for some time in England the toe-points of the boots were much exaggerated and fantastic. A century after they were fastened by a single button or skewer and were of the most elaborate design, workmanship and colouring. Owing to the peculiar twist of the toe and shape of the shoe

it was often worn uncomfortably on the wrong foot, as Hubert remarked in "King John":

"Standing on slippers which his nimble haste
Had falsely thrust upon contrary feet."

During the reign of the Plantagenets the toe points increased to an enormous extent. In the 16th century the boots were often worn up to, or past the knee, with over-flap, and fitting tightly to the leg, made of pliable soft leather; or made as an elongated shoe, fitted at the ankle with a V cut at the sides. In Henry VIII's reign the toe of the shoes became short, widened, rounded and with thick soles, and in Elizabeth's time the shoes became puffed and cut, and further elaborated. The cavaliers of Charles wore well shaped shoes with rosettes in front. The ladies' soles were often made in cork. For walking or riding the boots reached well up to the calf with very wide flap tops, often decorated with lace, and leather ankle flaps. Varieties of these were worn during several reigns and usually possessed fairly high heels, and buckles became fashionable. In William and Mary's reign the stiff jack boot with bell-top above the knee were worn, and just before and during William IV's reign the riding boots were usually pulled up over the knee without stiff upper parts; after which our more modern top-boots became fashionable.

BOTTLE.—The first was made of goat skin as Herodotus mentions, the mouth being closed by a plug or string. In Joshua we read: "wine bottles old, rent and bound up." Putting "new wine into old bottles," bursting would be liable on account of the fermentations. Ancient Egyptians used bottles of moulded and cut glass. In 1529 Skelton wrote: "Ye were wonte to drink of a lether bottel." Bottles of glass only made their appearance, of course as a common manufactured article when glass-blowing became an industry. Although blowing glass was known to the Egyptians 2,000 years B.C. the art languished and died in most of those ancient countries. Syria did not quite lose sight of that industry, for England imported most of her bottles from that country until well into the last century when her own factories were well established.

BRECHES (*Braca*).—In northern climes—including Britain—some sort of leg covering was nearly always worn at certain periods of the year, varying from the loose trouser—tied at the ankle—to that of thin leather, reaching to the calf or knee; or over the foot as a "hose" tied or buttoned at the top to a tight fitting tunic. The puffed and slashed ones of Henry VIII's time and the later short "bombasted" ones; the petti-coat

breeches of 1660; the retrogression to the earlier puffed species of leg wear and thence the gradual shrinking in volume until William of Orange's reign when the ordinary tight "knickers" came into vogue, which with more or less variation have been worn ever since; such is the short history of this article of nether-wear.

BRIGANDINE.—Body arms composed of very small and light pieces of steel.

BRUSHES.—Although rough kinds of brushes were known from early times, the first machine-made hair brush was not in existence until 1870. In 1789 a chimney sweeping brush was invented.

BUCKLER.—A small species of shield used in the Middle Ages with a sword.

BUFF COAT.—An exceedingly thick outer coat worn by soldiers in the Middle Ages, and often under the armour.

CAPUCHIN.—A lady's hooded cloak, similar to that worn by the friars of that Order.

CARBINE (*See* Guns, Rifles, Wheel-lock).—A wide-bored hand gun of the 16th century.

CARRIONS.—A decorated knee-puff (16th century) worn either at bottom of breeches or top of hose.

CAUL.—A woman's head-dress of the Middle Ages, tightly fitting.

CHAIRS.—Of extreme antiquity, although for centuries they were used only for state ceremonial occasions. Not until the 16th century did their use become general. Before that period the chest, bench or stool were commonly used for sitting upon. In ancient Egypt, examples of chairs in ebony, ivory or carved wood have been discovered. Five or six centuries B.C. the Greeks used, on special occasions, a chair with a straight back and stiff seat, and the Romans one of marble. In the Middle Ages the chair was monopolised by the rulers and heads of Assemblies and had a very high back and sometimes a canopy; the lower part of the chair closed in with panelled or carved front and sides, the seat often hinged, closed, and locked with a key. In the Renaissance period chairs were only used by the rich. Toward the close of the 16th century smaller chairs became common.

CHAPERON.—A hood worn by either men or women of the early and Middle Ages.

CHART (HUMAN).—*See* page 242.

CHAUSSES.—The form of light covering—similar to hose or breeches—worn in Anglo-Saxon period.

CIGARETTES.—Not commercially manufactured in England until 1860, though perhaps made by smokers for their own consumption somewhat earlier.

CIGARS.—As roughly rolled leaves of the tobacco plant they were probably smoked by the natives of Cuba about the Elizabethan era, or earlier, but were not made commercially in England much before the middle part of the last century.

CIRCLET.—A band round forehead.

CLOAKS.—Were worn as an outer garment from antiquity of various shapes and sizes according to age, clime and country.

CLOUTS.—Kerchief.

COAL FIRES.—In Saxon times, but only replaced wood logs in 18th century, when iron grates were used.

COCKADE.—A knot of ribbon worn on the hat as an insignia of office or denoting a policy.

COFFEE-DRINKING.—The first Coffee-House in England was opened in St. Michael's Alley, Cornhill, in 1652.

COIF.—A hood shaped to the head, often worn by women of the Middle Ages and by the clergy.

COIF-DE-MAILLES.—A mailed hood worn by knights of Middle Ages.

COMBS.—Of great antiquity. Greeks and Romans made them of boxwood and Egyptians of ivory.

CORSELET.—An armour piece covering the trunk of the body.

COSTUMES (STAGE).—John Kemble in 1788, and Talma at the same time were the first to introduce the "period" costume, *viz.*, the dress suitable to the character assumed, as up to that year only modern attire was worn for all occasions and for every part. Garrick as "Macbeth" wore a suit of black silk with silk stockings, and buckles at knees and on shoes. He carried a sword and his head was adorned with a full-bottomed wig. He also impersonated a Roman Noble in bag-wig and ruffles. It is recorded that a French actor in the rôle of Agamemnon was greatly incensed with Talma for not permitting him to carry and use his snuff-box.

CÔTE HARDIE.—An over-tunic, tightly fitting to the shape of the body, reaching down to the middle of thigh.

CROSS BOW.—A gun-bow— a development of the long bow— first used about the middle of the 15th century.

CROZIER.—A bishop's crook.

CUIRASS.—Body shield for back and front, originally of stout leather, afterwards of metal.

CUTLAS.—Short, slightly curved at hip, form of single-edged sword with hand guard, first spoken of in the 15th century.

DAG.—A flint or wheel-lock pistol of the 16th century.

DIONYSIA.—Festivals in honour of Bacchus amongst the ancient Greeks. These festivals are supposed to have been introduced into Greece by Melampus from Egypt where celebrations in honour of Isis were popular. These festivals were especially gorgeous and spectacular amongst the Athenians, and for it poems were written and sung by bards and dances arranged in which both men and women engaged, dressed in fawns' skins and other grotesque adornment, ornamented with garlands of vine, ivy and fir. These people often ran about the hills and valleys nodding their heads, uttering unearthly shrieks and imitating drunkenness and striking ridiculous postures. Numerous writhing serpents seem to have been used on these occasions as hair ornaments and placed amongst the fruit. The festival was yearly observed in Arcadia within the theatre, bands of children taking part. Dionysian celebrations can be regarded as religious observances in which the whole population took part, though special performers, including the priests, were engaged for the dances, songs and processions.

DOUBLET.—A tight-fitting body garment—often confused with the jerkin—worn with or without sleeves (which were sometimes attached by cords) of a length a little below the waist band. The original garment was made of double-thickness and sometimes padded—hence the derivation of its name.

DRINKING VESSELS (*See Glass*).—The ancient Greeks and Romans used stone, silver, gold and other metals, but, it is recorded, much preferred glass for drinking vessels (which were moulded). In England from the 12th to the 16th centuries bowls of wood turned in a lathe were commonly used. "A *mazer* ywrought of the maple warre": the mazer being a dish or bowl, about six inches in diameter. Some were made of silver. This bowl was called in France a "*creuse-quin*" and in Germany it possessed in addition a short metal handle. It afterwards assumed queer and fantastic shapes. *Cœur de Lion* (1489): "*Now styward I warne the, Bye us vessel gret plenty, Dysschys, cuppys and sawsers,*" at that period made of metal and wood, and the latter used as separate

articles. Goblets, without handles, were made of silver or other metal before the 13th century. Mugs, jugs, or ewers, with and without handles, of earthenware, silver and gold, were used before the 16th century, and of porcelain from the 18th century. The tankard, a tall one-handled jug of pewter, often with a lid, was used from the 15th century. Henry VIII possessed a large collection of glass drinking vessels of Venetian manufacture. None of glass were made in England before 1673. The "black jack" flagon was mostly known during the 17th and 18th centuries. In the 18th century glass drinking vessels for every description of beverage were used, but all possessed stems or bases of variable length until toward the end of that century. The first glass goblet was manufactured about the year 1700. The "tumbler" originally had a rounded or pointed bottom so that it could not be set down until emptied; and sometimes rings were supplied which supported them. Pepys in 1664 mentions bringing home two of these silver tumblers. The modern flat-bottomed tumbler, as we recognise now, did not make its appearance until the beginning of the 18th century, although a heavy thick glass drinking vessel was made some years previous to this time when the pedestals of the glass were shortened to their base. The modern drinking china cups were introduced from China about a century after the first taste of tea and coffee was known in England, viz., at the beginning of the 18th century. At first these cups had no handles—called dishes—then it became fashionable to use saucers with them. (*See* Tea-Drinking.)

ENVELOPES.—Mentioned in the first quarter of the 18th century—about 1720—and by Swift a few years later. They were not, however, as we now understand them, but merely a certain way of folding the sheet of a letter, tucking a portion in and sealing it. Manufactured as a separate article for commercial purposes, envelopes first appeared about the year 1844.

ESCADON.—A long Spanish rapier.

FALCHION.—A broad sword.

FANS.—Mentioned in ancient records. They were very fashionable in the Middle Ages, and were made in all shapes and designs. They were beautifully ornamented in the time of Catherine de Medici. The Court ladies of Henry VIII held fans, and in Elizabeth's time they were round and feathered.

FARTHINGALE (VERDINGALE, FARDINGALE).—A wide support worn under the petticoat, which, it is supposed, originated the hoop-skirt, branching out all round from the hips.

FEATHERS.—Were worn from the 14th century by knights in their helmets, and have since been in vogue to a greater or lesser degree in adorning men's caps or hats, and worn by women as hair decorations.

FEMALE PARTS.—The first lady actress to appear on the English stage was Mistress Sanderson in 1662, being introduced by Sir William Davenant at his theatre in Lincoln's Inn Fields.

FOOTLIGHTS.—Tallow candles were used towards the end of the 16th century, being far too costly before then. Harrison, however, mentions that Shakespeare in "*Hamlet*" and "*Macbeth*" had neither "footlights, scenery, costumes, nor stage machinery." Oil lamps took the place of the candles toward the end of the 18th century, to be soon afterwards replaced by gas.

FOOT POSITIONS form the basic principle of modern dancing. There are five in number. (*See page 119.*)

FORKS.—In use in the 13th and 14th century in Italy. Introduced into England about the time of Elizabeth. Fynes Moryson in his *Itinerary* mentions the use of forks in Venice in this reign. Thomas Cargate says he thought the "use of forks a good custom which I imitate now I have returned to England" (1608). At first two pronged, then three, and during the early Georges, four pronged.

FRONTLET.—A band for the forehead made of gold, silver, velvet or cloth.

GAMBESON.—A padded tunic, worn in the Middle Ages under the body armour, or alone as a protection in warfare.

GARTER.—A knee-tie, and in the 16th and 17th centuries a conspicuous decoration worn above or below the knee.

GAUNTLET.—A glove of leather, or leather covered with steel plating, worn by armoured knights.

GENOULLIERES.—Knee coverings or protectors usually worn by knights and ornamented; they originated the steel knee-cap (from the 13th century).

GIRDLE.—A confinement of the waist. A band worn from the earliest times, the ends falling loosely or in the form of a belt over the tunic, of plain material or richly embroidered, in which men wore weapons, and from which women suspended pouches or toilet implements.

GLASS (*See Drinking Vessels*). Origin of manufacture either in Egypt or Syria, and historians inform us were used by the

ancient Romans (over 3,000 years B.C.) for windows and pavements. Attempts were made to manufacture mirrors as early as 1317 A.D. but even in the 16th century those of steel were still in use. In the 16th and 17th centuries looking-glasses were exported from Venice in large numbers, after which period France and England acquired skill in the art of manufacture. Church glass windows in England were not in evidence until the 14th century.

GLOVES were originally worn in the early Middle Ages without fingers, and have continued to be in use ever since in different lengths and degree of ornamentation.

GORGET.—An armoured covering of steel for the neck, used before and during the Elizabethan era. The name also applied to a lady's neck band.

GOWN.—Was derived from the British "gwn" and Norman "gunna," and worn originally as a loose body covering by both men and women in the classic days, usually with sleeves.

GRATES (FIRE).—Iron grates became used when coal replaced wood in 18th century. Steel ones early part of 19th century.

GREAVES.—Plate armour for legs.

GUNPOWDER.—Although generally assumed that it was invented early in the 14th century, Roger Bacon speaks of an explosive mixture "producing a noise like thunder and flashes of lightning" in 1242.

GUNS (*See* Rifles, Muskets, and Wheel-locks).—Were originally called such when they became portable, and as hand guns or hand cannon were used as early as the 15th century. A lighted fuse was, at first, applied to the touch-hole by hand, afterwards by a trigger. Then in the 16th century the wheel-lock was invented, which, when turned, struck and caused a spark. A trigger on a cap was an improvement on this, which preceded our modern invention.

HALBERT.—Introduced as a weapon during the reign of Henry VII, taking the shape of a long pike with hatchet (the blade of which was of various shapes) or with side horns, the end being in the form of a cross.

HANDKERCHIEFS were in use in the early history of the Franks and Romans.

HARPSICHORD.—Similar instrument to the spinet, which was in vogue from the 16th to the 18th century and which was superseded by the pianoforte which it resembles in shape.

HAUBERK.—A coat of mail or military tunic of early British history, fitting closely to the body with sleeves, and occasionally possessing a hood, also of mail.

HEADWEAR.—Frescoes and other sources shew that a head covering of some sort has been in general use from antiquity. The most general shape took the form of a Phrygian cap—or cap with a comb—and in the earliest British history a similar head-gear was worn made from the undressed skin of animals. The strange variety of caps worn from the Norman Conquest to our present era are too numerous to mention, for they changed in shape and size with every epoch, from the simple headwear of the women of the Anglo-Saxon period, comprising merely a forehead band which clamped the veil to the head leaving only the eyes exposed, and later the steeple hats and hair dressing monuments of feathers and ribbons, to the present day creations; and with men from the primitive caps, hoods, high and low crowned bonnets with their feather adornments to the straw, bowler, felt, and top hats of to-day.

HELMET.—An armoured headpiece.

HOOKS AND EYES as metal fastenings were known even in the 14th century and used in the place of buttons.

HOOP.—An under-support for women's dress, dating—in a restricted form—from Elizabeth's day, but developing to extraordinary dimensions and in general use during the reign of George II—usually worn with panniers. It was made of a whale bone hoop frame covered with canvas, diminishing rather abruptly in size towards the waist.

HOSE.—In the Middle Ages any form of breeches or leg covering was considered a "hose," and it only became separable as a stocking from the "trawlers" or breeches in the 16th century.

HOUFFELAND.—Another name for over tunic.

JACK BOOTS.—Were introduced in William and Mary's reign.

JAMBES.—Leg armour.

JERKIN.—A species of jacket of many varieties, often confused with the doublet, but when both were worn the jerkin was the overgarment, with or without sleeves.

KERCHIEF.—The linen head covering worn by ladies.

KIRTLE.—A gown. It was often used in the place of a simple jacket worn by women, but a "full kirtle" means a jacket and a petticoat combined.

LAMBOYS.—A thigh garment, often made of steel, worn by soldiers in the Middle Ages.

LANCE.—A long spear used in warfare, and of a blunted form for jousting in the Middle Ages.

LIGHTING.—Oil lamps were in general use over 300 years B.C. in Greece. Waxlights were known to the Romans. Candles were little used in the Middle Ages in England except in churches owing to their great expense, though rushlights were common. Tallow candles became cheaper in the 15th century but for indoor lighting they did not become fashionable until the 16th to 18th centuries. Gas lighting came into use toward the end of the latter century. (Gas, Light and Coke Co., 1810). The first exhibition of gas lighting was given in the Lyceum Theatre in 1804. Electric Lighting Bill was introduced exactly a century afterwards.

LUTE.—A stringed instrument (similar to the guitar) of Asiatic origin, which was very popular for accompanying songs, but which is now obsolete, although music was written for it up to the middle of the 18th century.

MACE.—A common weapon of the iron bludgeon shape (often with sharp points) used in mediæval warfare. When not used it was suspended from the belt by a thong. Even ecclesiastics, who were forbidden the sword, used this weapon.

MAIL.—Ringed armour.

"MAKE-UP."—Livius Andronicus in B.C. 240 was considered the first actor to replace the mask by paint, although Thespis 300 years earlier stained his face with lees of wine and clay.

MANDEVILLE.—A sleeveless jerkin falling open in front, with flaps hanging at back from the shoulders.

MANTLE.—An outer robe or cloak.

MASKS (As Face Coverings).—Though worn in the classic past there is no record of their vogue in England earlier than the 14th century, but half-masks—just covering the eyes—were sometimes adopted in Elizabeth's time and later deepened in size.

MATCHES.—First made in 1680, but owing to the danger of ignition and the cost of sulphur the flint and steel were preferred, which method of lighting was commonly used even after the year 1827 when John Walker of Stockton-on-Tees manufactured the friction match. The first "safety" match was made by Lunström of Sweden in 1852.

MATCH-LOCK.—A gun distinguished from flint and steel by the fuse or "tow-alight" being brought in touch with the powder pan.

MUFFS.—Known to have been carried as a hand covering by ladies from the Middle Ages, and illustrated records shew that the beaux of the 17th century often adopted them.

MUSKET (*See Rifles, etc.*).—First used in the 16th century—having replaced the arquebus—being a long heavy hand gun supported by a rest. It was ignited by a twisted piece of tow in the left hand which also held the top of the rest piece.

NECKCLOTH.—First worn in Charles II's time and succeeded the ruff.

PANNIERS.—Baskets for carrying provisions, but the term applied to an "overskirt in a woman's dress attached to the back of the bodice and draped so as to give a 'bunchy' appearance." It has appeared at various times in the history of costume.

PANTALOONS.—Designed in the 15th century in Greece, and introduced into France a century afterwards.

PAPER (*See Books*).—Large numbers of early Arabic MSS. of paper are in existence dating from the 9th century and others of Greece in the 12th century. Paper made of cotton came into being in the beginning of the 10th century but the article was not extensively used before the middle of the 13th century in England. In the second half of the 14th century the use of paper for all literary purposes was well established in Western Europe: in the 15th century it quite superseded vellum. Brown paper appeared in 1570 and wall-paper in 1640.

PARTLET.—A neckerchief unattached to the bodice that covered the neck and upper part of the chest, worn early in the 15th century, sometimes by men, but commonly by women.

PATCHES.—Face "vanity" spots, worn from the beginning of the 17th century.

PELISSE.—A mantle lined with fur worn from the Middle Ages.

PENCILS.—(Lead enclosed in wood). Used as early as the 16th century.

PENS.—The earliest writing instrument was known as a *stylus*, a pointed bodkin of bone, metal or ivory; also the *calamus* or hollow stalk of coarse grass. Although the first mention of a quill pen appears in the early part of the 7th century in England, it was probably in use before then. The steel nib was not made until the 19th century, but owing to its early imperfections and great cost it did not come much into general use before 1830.

PERIWIGS were worn amongst the ancient Egyptians as a royal or official head-dress, also in Greece by both sexes. Lucian in the 2nd century A.D. mentions their habitual use, and the theatrical wigs for comic or tragic parts were worn by the actors of ancient Greece and Rome to suit the rôles. The aristocracy of the latter country, amongst the ladies, often wore false hair. It is recorded that Nero wore a wig as a disguise. Queen Bess set the fashion by herself possessing eighty false hair creations. The craze reached to enormous dimensions in the reign of Charles II and Louis XIV of France. A "peruke" came into fashion during the former reign and was smaller and used as a travelling wig; other styles for various purposes were also adopted. A small wig with a tail was the vogue during the early part of the 18th century, and the pig-tails lessened in length as years went by. Pepys records that he shaved his head and "paid £3 for a periwig" which did not "prove so strange" as he was afraid it would. Early in the reign of George III the fashion waned—except amongst the professional men and the clergy—until it went out altogether.

PETTICOAT (PETYCOTE).—Was originally an inner coat worn by men of the 15th century.

PISTOLS (*See Rifles, etc.*).—Originally the *dag* which was a wheel-lock weapon of the 16th century supposed to have been the invention of a Spaniard—Camille Vitelli. In 1630 the flint-lock superseded the former and retained its use until 1825. Toward the end of the 17th century pistols were 18 inches long but afterwards were shortened as improvements were made. The duelling-pistols toward the end of the 18th century were long, with a half-inch bore. The percussion cap was invented at the beginning of the 19th century and by 1830 was in general use. It was a few years afterwards that the breech-loading revolver became the universal weapon.

POMANDER.—A ball-shaped pendant attached to the girdle by a chain, in which the scent was kept. Originally it was apple-shaped—hence its name *pomme*—also an orange was scooped out and an antidote against infection put inside; it was then worn about the body.

PONIARD.—(Pronounced ponyard). A small dagger.

POURPOINT.—A thick padded jacket—or "doublet" which was quilted.

POWDER.—For the face it was used in England before the 14th century, but for the hair was only fashionable during the 18th century; its use in that way now only retained for footmen.

PUMPS.—*Shakespeare*: "Set good strings to your beards, new ribbons to your pumps." Thin soled shoes with low heels.

QUARREL.—The arrow used in a cross-bow.

RAPIER.—A light flexible sword.

RIFLES (*See* Guns, Musket, etc.).—Muzzle-loading weapons were invented about 1500 A.D., and by 1564 were in use, but they did not become the universal weapon until much later. Rifles were all of muzzle-loading pattern until 1841 when the needle-gun made its appearance, but this form was not generally adopted until 1866 when the Enfields were converted and so became the first well-utilized breech-loader. "Martini-Henry" rifles came into use first in 1871.

SACK.—A common beverage made from partially-dried grapes; drunk from the 15th century.

SEALING-WAX.—In use from the earliest times.

SERVINETTES were known in the 15th century.

SHIRT was an under-tunic worn next the skin, of silk or cambric by the wealthy classes and of canvas by the poor, from the early Saxon period.

SHOULDER-KNOTS.—Bunches of ribbon worn in Louis XIV's reign, and after as ladies' favours by their cavaliers.

SMOKING.—Although the tobacco plant was first introduced from America to Europe in 1558, smoking was not known in England until Sir Francis Drake in 1586 arrived, although it was Sir Walter Raleigh who made the habit popular. It was not, however, until the 17th century that pipe smoking gradually became a common habit.

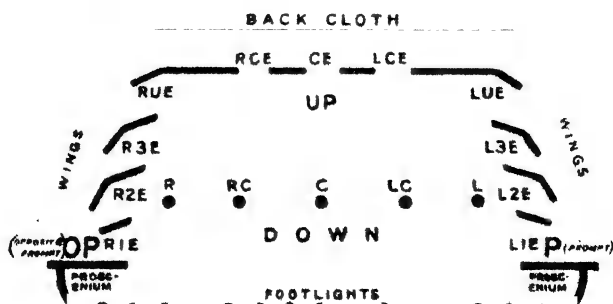
SNUFF became first used in the 17th century and almost universally so in the 18th. The habit of snuff-taking ceased to be fashionable at the beginning of the 19th century.

SPOONS were used in ancient Egypt and made of ivory, flint, slate and wood, whilst amongst the Greeks and Romans they were of bronze and silver. In the Mediæval Ages spoons for domestic use were usually of horn or wood. There is a reference to silver spoons in 1259. "Apostle" spoons were popular in the Tudor times. The modern form came into use about 1760.

STOCKINGS AND SOCKS.—The former were worn from the earliest Saxon period—derived from "stok" or stick with which it was made, and socks were sometimes even worn as well over the stockings.

STAGE.—Page 208 shews an improved theatre in the Classic period and position of the platform for the principal actors with its three entrance doors in the proscenium, the roof over the skênê used for the “gods” and other celestial activities, whilst in the middle ground lies the orchestra upon which the chorus performed which was entered from the skênê by way of the parados. Even in the 13th century in England, when “Mystery” plays were introduced by the ecclesiastics, the upper platform—or roof—was used by “Deities” and the lower stage for the mortals which were connected by a circular staircase. The stage was of much larger dimensions than of old, over 100 feet in width and depth, and holding over 600 performers, places upon which were arranged for heaven, hell and the world. The play often lasted several days. In the 14th century stage mechanism was well advanced, and although no change of scenery was made the actors appeared to fly through space, boats and carriages propelled, and wonderful effects were obtained of rain, thunder and lightning: “Hell’s Mouth” being a favourite piece of mechanism which belched forth flames and smoke. In the 16th century the stage dressing was greatly simplified—only curtains, as a rule, being used. As the stage platform receded behind the proscenium wings the scenery became more pronounced but still of a simple character, one back cloth and wing set being used for every piece, except in tragedy, when the whole stage was draped in black. On the other hand, if the scenery was inexpensive during these times it cannot be claimed that the dresses were also, as they were procured often at lavish cost and were extremely gorgeous, although, of course, modern in every particular. Not until the close of the 18th century did scenery make rapid advancement in decoration and oil lamps took the place of tallow candles.

STAGE POSITIONS:



STOMACHER.—Before the advent of the waistcoat and up to the end of the 18th century it was worn by both men and women—often richly decorated by the latter.

SURCOAT (SURCÔTE).—An outer tunic of the 14th century and worn by a knight over his armour.

TABLE CLOTHS.—From the 15th century. "If either fellowe or pensioner do wipe his hande or finger of the table-clothe he shall pay every time."

TEA-DRINKING.—Although tea as a beverage was drunk in China before 519 A.D. its first introduction was at the end of the 16th century—but not until 1657 was it a fashionable drink as it cost from £5 to £10 per pound. Pepys in 1660 wrote: "I did send for a cup of tea (a Chinese drink) of which I had never drank before."

TOOTH-PICKS were commonly carried and used by dandies from Elizabeth's day.

TROUSERS (TRAWSES).—Loose breeches—mentioned as being worn from the Saxon period.

TRUNK HOSE.—A nether garment worn in Elizabeth's and James I's reigns at the same time as neck-ruffs.

TUNIC.—The most primitive body garb worn by man.

UMBRELLAS were used from the earliest times as an insignia of rank or office, as noticed in the frescoes of ancient Egypt. They were not mentioned in English history until the 17th century and even then they were used sparingly, one being often kept under lock and key in ale and coffee houses for the special use of customers. It is recorded that the first man to habitually carry an umbrella was Jonas Hanway, who died in 1786.

WALKING STICKS.—Known from early times and commonly used from the Middle Ages.

WATCH.—A portable chronometer dating from the 16th century. In Greene's *Conny Catchie*: "He reported his freende had lost a watch of golde: shewing how closely his freende wore it in his bosome." It was not until centuries later that the carrying of a pocket watch became general. In the 19th century it was customary to carry it in the fob (or breeches pocket) attached to a short pendant chain. Hood in *Up Rhine* wrote: "When the qualm is over he quickly fobs his Timepiece." Wrist watches did not appear until this (20th) century.

WHEEL-LOCK.—A development of the more primitive match-lock gun of the 16th century, which consisted of a wound-up spring attached to a rough edged wheel, which, when released, struck a piece of iron-pyrites, causing ignition.

